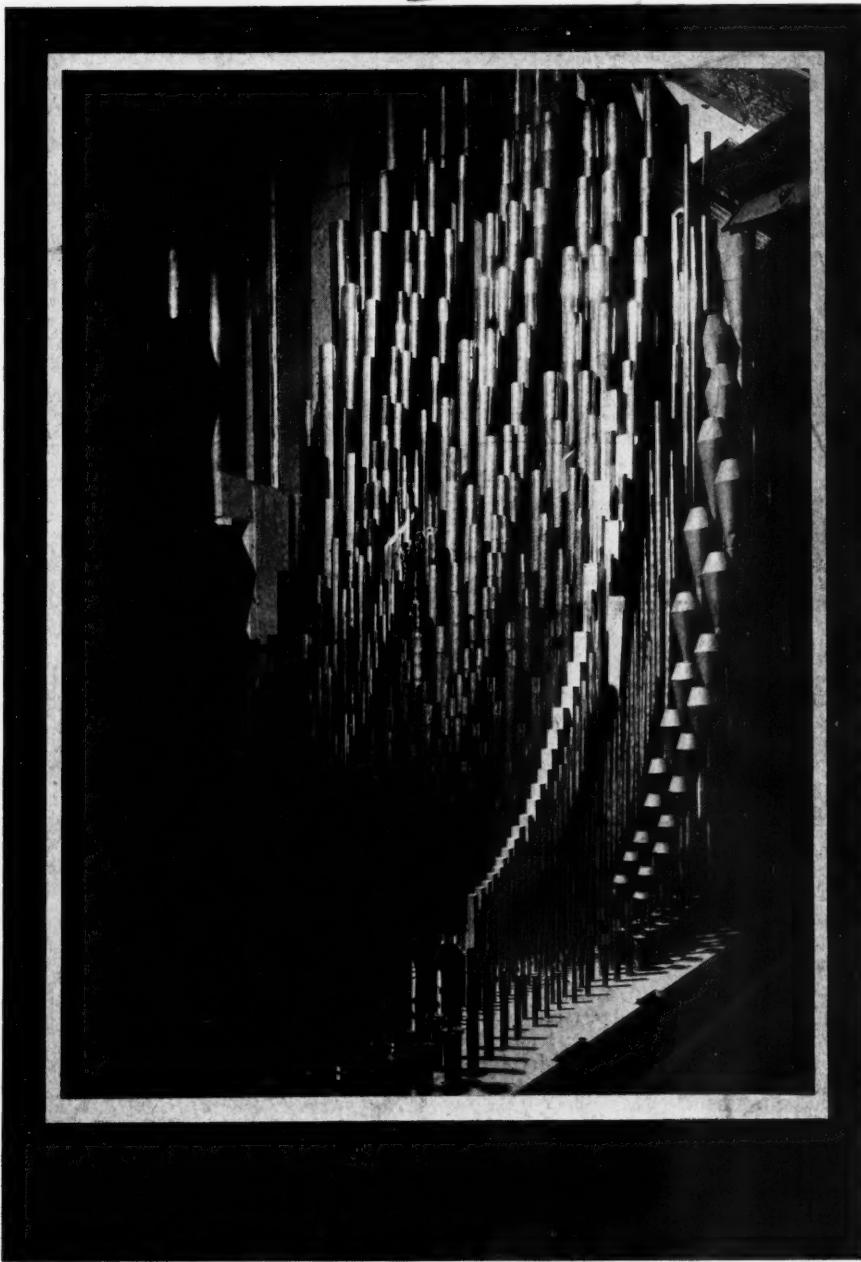


MUSIC & DRAMA

The AMERICAN ORGANIST

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Indexed



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Repertoire and Review

Prepared with Special Consideration to the Requirements of the Average Organist

—NOTE—

All abbreviations used in the review pages will be found fully explained on October page 490. The full key to publishers will be found on August page 398.

—THANKSGIVING—

Harvey GAUL: "All praise to God Eternal," 4p. c. e. J. Fischer & Bro., 12c. A splendid anthem founded on a Russian theme, with some divided-parts, and an occasional strong unison. It's one of the best for Thanksgiving service and suitable for patriotic occasions. Every choir should have this; not only fine musicianship in it but splendidly practical.

Cuthbert HARRIS: "Seedtime and Harvest," 7p. e. c. b. Presser, 12c. A good anthem for the vast majority of choirs that want practical music of melodious type and not too difficult.

Basil HARWOOD: "Let the people praise Thee O God," 10p. cq. s. me. (hn) It sets a fine pace by the unison theme with which it opens and maintains musical worth to the end. Any choir can do it and most of them ought to.

Chester NORDMAN: "An anthem for Thanksgiving," 8p. s. a. e. Ditson, 15c. For the average chorus, an effective anthem, melodious, harmonically pleasing, the type of music most congregations want. Very successful.

W. R. VORIS: "A Prayer for Our Country," 8p. c. e. Gray, 1927, 12c. Here is something unusual. It uses many chanted phrases followed by a few measures in rhythm, and does it very effectively on a splendid text. It is not the ordinary type of anthem but organists who like to develop an atmosphere for each service will be delighted with it.

Alfred WHITEHEAD: "Golden grain harvest bringing," 3p. c. e. Boston Mus. Co., 12c. This is especially suited to processional use or to junior choirs; tuneful, rhythmic, easy.



—CHRISTMAS ORGAN MUSIC—

Garth EDMUNDSON: *Christmas Suite*, 12p. md. Gray, \$1.50. The first movement, *March of the Magi*, lento misterioso, is built on a one-measure theme repeated throughout in the pedals, against chromatic materials in the manuals, with the evident aim of producing by the monotony of materials a mood of monotony which the plodders probably experienced on their journey. It is easy to play but needs a well prepared plan to make it effective.

The second movement is a lovely *Virgin's Slumber Song*, a melody over undulating accompaniment, producing charming music of the sort any congregation will enjoy. The Composer displays good enough workmanship to avoid the commonplace in melody-writing; melodies usually ruin most composers.

Carillon closes the suite in a flash of brilliance, yet it is not difficult, for as soon as the figure is mastered by the fingers the rest is easy; it's very good writing for the organ too.

William LESTER: *Rhapsody on Old Carol Melodies*, 13p. me. J. Fischer & Bro., 60c. Here is an appropri-

ate prelude for a carol service, for it's built on carols and if some of them happen to be sung in the same service the effect will be just that much better. While easy for the most part, there are occasional measures that won't be quite so easy; on the other hand the variety is so great that he who likes color in modern organ playing will have abundant opportunities to make his prelude genuinely effective. It's not a current publication but has so many things to commend it that it is recommended especially to organists planning a carol service and having a large modern organ at their command. In such a case it will be ideal.

T. Carl WHITMER: *Two Christmas Folk Songs*, 4p. e. Gray, 75c. One is founded on a Lithuanian melody, and is titled Christ is Born Today; the other is Fall on Your Knees All Ye Christians. Here are two organ numbers that will contribute greatly to the beauty of the Christmas service when they are played with as much artistry as the Composer has put into them. Very easy, and very full of the Christmas spirit if the registration is right.

—CHRISTMAS ANTHEMS—

Aargaw Folk-song, ar. M. J. LUVAAS: "Angels at the Manger," 7p. cq. e. Gray, 15c. A beautiful carol melody attractively handled. Capable of many fine effects.

A. M. BUCHANAN: "Jesus Born in Bethlehem," 6p. cu. e. J. Fischer & Bro., 15c. On a tune from Virginia, in Mixolydian mode with all its charming peculiarity of flavor. The arrangement is beautifully adapted to the use of a junior choir, singing parts of the melody against the adult chorus; it was written however for a chorus choir and will make a superb effect if the work is done with finish, particularly at the cadences.

Do.: "Oh Mary went a-journeying," 5p. cu. me. A combination of Aeolian and major modes, opening with soprano melody against three-part humming. Again the mood is highly flavored and the music gives a real choir-master something to spend his artistic efforts on with profit to his choir and his congregation.

Henry S. FRY: "Manger Hymn," 4p. cu. e. Gray, 12c. And here is another number that, though not intended for such use, gives the organist an ideal opportunity to use his junior choir along with his adults in a splendid piece of music. Excepting for one page, the chorus or quartet hums while the words are taken by soprano soloist or junior choir.

C. A. FISCHER, ed. J. F. Williamson: "Song of Mary," 6p. 7-q. cu. me. Schirmer, 15c. The type of music Dr. Williamson has specialized in and his pupils will use with great pleasure. Dividing the chorus into more than four parts is the modern trend and perhaps its chief result will be a better choral technic; music of this type not only gives something for the Sunday services but also provides fine study music for the rehearsals.

H. L. HASSSLER, ar. Walter Williams: "Angelus ad pastores," 10p. cq. md. E. C. Schirmer, 18c. The fifteenth century speaks again eloquently in this number; fine church music of the strict school Rev. Williams is famous for.

Ar. Carl F. MUELLER: "Christ Child's Lullaby," 8p. c. me. Schirmer, 16c. The fine old French carol in a new version particularly aimed at choral organizations including the adult chorus and junior choir, and this number is finely adapted to the combination. This carol came into immediate fame when first introduced here, and it well deserves all the attention it is receiving.

Carlo ROSSINI: "Emmanuel," 7p. c. me. J. Fischer & Bro., 15c. Latin and English texts, and versions for mixed voices, men's voices, trio, two-part, and unison.

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Tonally, it represents sane ideas in designing and voicing which, while rooted in the best traditions of the past, are advanced and modern in every respect yet far from radical. The tonal effects of this splendid organ will delight and interest both the organist and the layman.

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It is one of those things peculiarly filled with the Christmas spirit, and is easily within reach of any chorus. Its popularity has been sufficient to warrant a transcription of it for organ solo. It offers every opportunity for fine interpretive workmanship.

—CHRISTMAS: MEN'S VOICES—

Ar. Frederick ERICKSON: "Deck the hall," 5p. cqu. e. Gray, 15c. On a Welsh carol, with a fa-la-la refrain, and most unfortunately not a few top B-flats for tenors to sing. Too bad composers are not expert enough to write correctly for men's voices. A composer of organ music would be condemned if he wrote for a pedal clavier beyond its limits, or two-octave chords for an organist's right hand; a composer who writes impossible stuff for the voice is to be equally condemned.

W. A. GOLDSWORTHY: "Gates and Doors," 9p. cqu. me. Ricordi, 15c. A carol-like chorus on a poem by Joyce Kilmer, and an appealing text it makes. The music is saturated with the Christmas spirit, easy enough to sing, and is recommended heartily even if it was published five years ago.

Ar. A. H. F. STRANGWAYS: *Babe Divine*, 6p. c. 5-p. e. Birchard, 15c. A solo baritone carries the melody throughout and makes of this an especially fine Christmas anthem for men. Tuneful, rhythmic, full of the Christmas spirit, and a text that won't be duplicated by any other number.

—CHRISTMAS SONGS—

Ar. Clarence DICKINSON: "Bring a torch Jeannette Isabella," for medium voice, Gray, 50c. Range D-D. From the seventeenth century, and already familiar in its arrangement for chorus.

Clarence DICKINSON: "The Shepherds' Story," 6p. md. Gray, 50c. Dr. Dickinson's own "Nowell" and it makes a brilliant solo; the range is from E to B-flat. Especially suited, we think, to the morning service.



MUSICA DIVINA: Book 2
PHILIP G. KRECKEL

9 x 12, 66 pages, 20 compositions, J. Fischer & Bro., \$1.25; Rushworth & Dreaper in London. "Gregorian chant," says the Composer in his preface, "has an irresistible attraction . . . The melodies constitute a mysterious tone-language, finding a central point where art and religion meet." Book 1 attained immediate acceptance and Mr. Kreckel achieved nation-wide fame in a few months. His book contained organ music, not transcriptions, and all of it was written for the church, based on themes from Gregorian chant; here was an organist so saturated with the spirit of pure church music that he could write a whole book of it as his first opus. In less than a year, Book 2 appears. Like Book 1, it is not difficult; any organist can use it with credit to himself and his church. Unlike much of the music written (presumably) for organ, this music is for organ; it doesn't sound like reformed piano music. There is much opportunity for fine registration.

The complete contents includes: Magnificat, on the 8th mode, 4p. Kyrie, on Rex Genitor, 2p. Gloria in Excelsis Deo, 5p. Salve Mater, 3p. De Profundis, 3p. In Paradisum, 3p. Vesper Meditation, on a mixture of Gregorian modes, each of them indicated as it appears in the score. Nuptial Procession, 2p. Sleep Holy Babe, 3p. One on a chorale, I Love Thee Lord most High, 3p. Postlude on Paschal-Hymn themes, 6p. Deo Gratias, on

Solemnis, etc. etc. All styles and church-use purposes are included. In the present book six old German chorales are used for the themes of that many compositions. When Gregorian chant is used the theme is given at the head of the work for the benefit of any who may not be familiar with chant. Here again we have another great contribution to the ideal in church music. Engraving and printing are of the finest.

BACH'S ORGELBUCHLEIN

Edited by ALBERT RIEMENSCHNEIDER

9 x 12, 138p. Paper-cover, Ditson, \$2.25. First we have some "general rules for playing Bach," rules for execution of the embellishments, explicit explanation of each embellishment, alphabetical lists of the texts of the chorales in both English and German, the "complete list of chorales as planned by Bach for the Orgelbuchlein," and then Mr. Riemenschneider's edition of the choral-preludes themselves, each one prefaced by the original chorale, with both German and English texts. And that makes this edition invaluable.

There is a paragraph of "suggestions for interpretation" of each choralprelude; every detail of special note is discussed. Here is an acknowledged Bach expert's idea of what to do and how to do it. The book has already been called the finest edition in existence, and that high praise seems to be fully merited.

Page 20 presents the Kuhnau version of 1786, copied from the score in the Congressional Library at Washington, and beside it stands a version in modern notation.

Mr. Riemenschneider has done the organ world a genuine service and provided so much additional material in his book that it is judged invaluable to any and every organist playing Bach, no matter how many other editions of the Orgelbuchlein he may already own.

Current Publications List

ORGAN: Bizet, ar. G. Beard: l'Arlesienne: Adagietta, 2p. e. (hn)

Roland Diggle: Passacaglia and Fugue, 12p. d. White-Smith, 75c.

Gustav Holst, ar. H. G. Ley: Chaconne Ef, 7p. me. (hn)

Sigfrid Karg-Elert: Rondo alla Campanella, 6p. d. Schmidt, 60c.

Edmund Matthews: Choralprelude on St. Mary, 4p. e. (hn)

Do.: Interlude on Strength and Stay, 4p. me. (hn)

Do.: Postlude on Laudate Dominum, 6p. e. (hn)

Carl McKinley: Ten Hymntune Fantasies, 36p. Gray, \$2.50.

Rheinberger, ed. Harvey Grace: Sonata 6, Op. 119, 22p. (hn) Another of the excellent editions of the sterling works of Rheinberger, accepted by many enthusiasts as the best obtainable.

Domenico Scarlatti ar. G. Beard: Pastorale, 4p. me. (hn) From the Sonata for harpsichord.

ANTHEMS: MEN'S VOICES: Cyr de Brant: "Ave Verum," 6p. cqu. me. Carl Fischer, 15c.

Will James: "Crossing the Bar," 4p. cqu. e. Carl Fischer, 12c. Tuneful and harmonious, the kind of music the congregation will certainly like.

Edward Jones, ar. G. B. Nevin: "Shepherd of Souls," 4p. cq. e. J. Fischer & Bro., 15c. Also published for mixed voices. An earnest prayer, in devotional mood.

George B. Nevin: "Jesus my Savior look on me," 5p. qc. e. Schirmer, 12c. The old favorite chorus in men's voice arrangement and highly effective, with the top-tenors written well within range. Tuneful.



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CHORUSES: MEN'S VOICES: G. Ackley Brower: "Plastered," 6p. cqu. me. Carl Fischer, 15c. For those in favor of repeal, and a song the men will sing with fervor; it's tuneful and fine.

Mortimer Browning: "Marine Cavalier," 16p. md. Gray, 20c. Taken fast enough and with enough dash, this humorous song will go over well. It won't be easy.

T. F. H. Candlyn: "Dream-Pedlary," 4p. cqu. md. Carl Fischer, 15c. A mood-painting requiring lots of work to put it over well.

Herbert Stavely Sammon: "Night is like a gipsy maiden," 11p. cq. me. Gray, 15c. A serious work by one of the most successful choral conductors of the Metropolis.

S. A. Ward, ar. A. Hall: "America the beautiful," 3p. c. e. Carl Fischer, 10c. The wellknown tune in a good setting.

CHORUSES: WOMEN'S VOICES: Tchaikowsky, ar. A. Cohn: "Come greet the day," 19p. e. Gray, 25c. Makes an attractive version.

3-PART: G. J. Trinkaus: "The Blue Jay," 5p. e. Carl Fischer, 15c. An appealing melody for the contralto, with two sopranos doing an easy job.

Do.: "Grandfather's Clock," 4p. e. Carl Fischer, 12c. Same style as the other and very successful.

always good. Clement LORET, *Easter Offertoire*, founded on the ancient Easter Carol "O Filii, et Filiae," 5 min. e. quaint and delightful. Clarence LUCAS, *Meditation*, Op. 27, No. 2, 3 1/2 min. e. J. P. RAMEAU, *Musette en Rondeau*, 2 1/4 min. e. quaint and bright, making use of flutes and Oboe, and especially appropriate for Christmas. A. THOMAS, *Priere*, 3 1/4 min. e. slow and flowing melody requiring much self-restraint to play at proper tempo. C. WESLEY, *Andante, Aria con Variazione*, 3 min. me. a good offertory for general use.

James H. ROGERS: *Sonata* No. 2, in D-minor, 31p. md. (Schirmer, \$2.00) *Chorale*, 7 min. md. theme, varied, majestic and brilliant. *Adagio*, 5 min. e. a very beautiful movement with a contrasting middle section marked *Agitato*. *Scherzo in modo pastorale*, 4 min. m. as striking as the Scherzo from Mr. Roger's Sonata in E-minor, but of a different flavor; this is very successful as a recital number. *Toccata*, 5 1/2 min. md. not in the familiar toccata form, and with a middle section headed *Intermezzo*, to be played andantino cantabile, this movement is very pleasing. Where one gives preludial recitals the sonata may be played in its entirety, or the separate movements may be used as incidental numbers in a service.

Pietro A. YON: *Pastorale Sorrentina*, 6p. 3 min. me. Schirmer, 60c. An unusually attractive number in D minor, which offers opportunity for the solo stops. A haunting melody with sustained accompaniment, interrupted by a plaintive middle section, is repeated in the last part with a running contrapuntal figure. Useful in connection with pageants at Christmas or as an offertory at any time.

Easy Organ Pieces

Selected Numbers of Fine Quality that Make Little Demand on Technic

By PAUL S. CHANCE

The greater part of the following numbers have been found useful at Christmas or immediately thereafter.

Gaston M. DETHIER: *Aria*, 3p. 4 min. me. (J. Fischer & Bro., 40c) This charming little number is in classical style, a broad melody with sustained accompaniment and with a constantly moving bass, mostly in skips of an octave. Suitable for prelude, offertory or as a recital number.

J. LEMMENS: *Allegretto in B-flat*, 7p. 5 min. md. (Schirmer, 50c) One of the most delightful pieces for use at the Christmas time. It is in trio style, not easy to prepare or to play, and requires quite a bit of preparation; however, the effect is that of richness, especially in the middle section where the Diapason quality of tone is unusually attractive.

Theodore DUBOIS: *Twelve Pieces for the Organ*, 71p. me. to md. (Schirmer Library 649, \$1.25) The following have been the most useful: *Prelude*, 5m. m. a piece that is ideal for a dignified service, and can be placed near the head of the list of best numbers. *Toccata*, 6 1/4 min. md. a great favorite, and when played allegro is very brilliant. *Processional*, 3 1/2 min. quaint and beautiful, rather hard to play smoothly. *Offertoire* in E-flat, 6 min. me. with some unusual rhythms in the middle and last sections. *Fantasie*, 9 min. me. one of the most popular and useful of all organ numbers. *Meditation* in E-flat, 3 min. me. a chaste and beautiful melody. *March of the Magi Kings*, 5 min. e. always attractive at the Christmas time. *Offertoire* in E-flat, 5 min. e. a straight-forward number of dignity and beauty. *Grand Chorus*, 5 min. md. solid and heavy, very stately in effect.

Novelties for the Organ, ar. Dr. William C. CARL: Vol. I. 46p. (The John Church Co.) Contains 12 pieces, of which the following have proved exceptionally good: A. CLAUSSMANN, *Magnificat* in F, 5 min. e. one of the easiest and most effective numbers for Christmas, especially useful for the student-organist. A. GUILMANT, *Noel Ecossais*, An Ancient Christmas Carol in the Scotch Style, 3 1/2 min. ve. delightful little number,

Calendar

For Program Makers Who Take Thought of Appropriate Times and Seasons

—JANUARY—

1. Emancipation Proclamation, 1863.
1. Dr. Roland Diggle born, London, Eng.
1. Giuseppe Ferrata born, Gradoli, Italy, 1866.
3. Jacques Lemmens born, Belgium, 1803.
4. Pergolesi born, Jesi Papal States, 1710.
8. Lowell Mason born, Medfield, Mass., 1792.
10. Benjamin Godard died, 1895.
12. J. Fred Wolle died, Bethlehem, Pa., 1933.
13. Lynnwood Farnam born, Sutton, Can., 1885.
14. Albert Schweitzer born, Alsace.
16. Widor became organist of St. Sulpice, 1870.
18. John Hyatt Brewer born, Brooklyn, 1856.
18. R. Huntington Woodman born, Brooklyn, N. Y.
19. George W. Andrews born, Wayne, Ohio, 1861.
20. Theodore Salome born, Paris, 1834.
22. J. B. Dykes died, 1876.
23. MacDowell died 1908.
23. Ernest H. Sheppard born, Kent, Eng.
24. Frank Howard Warner born, Wilbraham, Mass.
25. Samuel A. Baldwin born, Lake City, Minn.
25. William Faulkes died, Liverpool, 1933.
25. J. H. Maunder died, 1920.
27. Ralph Kinder born, Manchester, Eng.
27. Mozart born, Salzburg, Austria, 1756.
27. Eugene Thayer died, 1889.
27. Verdi died, 1901.
27. Mortimer Wilson died, New York City, 1932.
28. Joseph Barnby died, 1896.
28. Roy Spaulding Stoughton born, Worcester, Mass.
30. Jacques Lemmens died, 1881.
30. John Spencer Camp born, Middletown, Conn.
31. Schubert born, Lichtenthal, Vienna, 1797.
31. Wm. R. Voris born, Tucson, Ariz.

November 1933, Vol. 16, No. 11

The American Organist

WT. SCOTT BUHRMAN, F.A.G.O. . . . Editor

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Prof. ROWLAND W. DUNHAM, F.A.G.O., Associate Editor, Dept. of Church Music

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KIMBALL CONSOLE IN THE AUDITORIUM, WORCESTER, MASS.

Mr. Palmer Christian plays the formal opening recital November 6th

(See page 564)

The AMERICAN ORGANIST

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No. 11

Pedal Organ Discoveries

The Artistic Purpose of the Pedal Organ is Discussed and Questions of Cost are Answered by the Builders' Own Figures

By SENATOR EMERSON RICHARDS



R. BARNES in the October T.A.O. seems to miss the main points in my argument for a straight Pedal, which is that since it costs only slightly more to have a straight Pedal, there is no reason for advocating the use of the make-shift augmented Pedal. The learned Doctor takes me to task for being a lawyer and suspects that I have used my art to prove the indictment against the augmented Pedal. I might reply in kind that the learned Doctor is primarily a printer with all of the printer's facility for playing tricks with the written word. But if our debate is to proceed along that line, then the Editor of T.A.O. ought to throw our advertisements as organ architects out of his magazine. Both of us hold out to the public that we are organ architects. Presumably we know the engineering side of our profession as organ designers, and while we may legitimately differ on questions of art or engineering practise, the fact that both of us have other vocations is irrelevant to the present issue.

To begin, then, with the Doctor's argument, we do not seem to agree as to what is the true function of the Pedal Organ. I confess that I cannot follow the logic of Dr. Barnes' argument. He begins with the premise, "That the independent Pedal is more desirable than the augmented, probably few organists and builders would dispute." It would therefore seem that we were agreed upon this point.

Then the Doctor proceeds, in the ensuing paragraphs, to prove that the straight Pedal is not more desirable than the augmented Pedal. He suspects that we are not agreed as to the true function of the Pedal division. Apparently the Chicago Doctor of Music does not agree with the Leipzig "Doktor of Music." Dr. Barnes feels that it is the function of the Pedal to furnish an adequate bass to the manuals, while Mr. Bach, in engraving his organ music, referred to the third staff as "the pedal obbligato." It seems to run in Dr. Barnes' mind that the ordinary function of the Pedal is to double the lower notes of the bass, while such writers for the organ as

Bach and Franck avoid this use of the Pedal and provide an independent part for this division.

I can well understand the Doctor's attitude. Unquestionably all theater organists and the less gifted church organists do use the Pedal in the manner described by Dr. Barnes. But it does not seem to me that we should either write down or design down to the lower standards. It is our duty as architects to design our organs according to the canons of true art in so far as circumstances will admit. All art, to be truly fine, must be simple as well as beautiful, and simplicity in this respect means the achievement of the end with the greatest economy of means and effort. Therefore I cannot agree that the Pedal should consist of duplicate manual tone-colors of 16' pitch.

If you will re-read my article in the October T.A.O. you will see why I must press this point. The 16' registers by themselves do not add sufficient clarity and certainty of pitch. It is for this reason that I went to some pains to explain the necessity of harmonic reenforcement of the 16' voices. I cannot agree with the Doctor that the 16' tone is our chief concern in the Pedal division, as I cannot allow his statement that "we are primarily concerned with the 8' or unison tone on the manuals" to go unchallenged. The chief fault tonally with the American organ is its over-emphasis of 8' manual tone, just as it has been assumed that the 16' growl is the proper voice of the Pedal.

It is always dangerous to indulge in comparisons between the organ and the orchestra. What has the string quartet to do with the function of the Pedal Organ? But if it can be used as a simile, the cello has its own independent part and preserves in the quartet its own musical integrity. It emphatically does not double the viola or the second violin.

The Walcker at Methuen was intended for a much larger edifice than the present auditorium, acoustically as fine as it is. Consequently the tonal balance is not what was originally intended, although I have never been particularly offended with the weight of the Pedal. You do HEAR the Pedal, but that is precisely the point involved: sensation versus understanding. Perhaps it is a

matter of taste, but I prefer to have the Pedal Organ hit me in the ear rather than assail me in the midriff.

The next argument of the Doctor is that you can obtain the lacking harmonic superstructure for your Pedal by coupling it to the manuals. As a statement, this can be MADE to be true, but only by rendering the manuals useless for any independent work of their own. The Doctor's suggestion is tantamount to asserting that it is unnecessary to have mixtures on the Great Organ because you can obtain the mixture effect by coupling the Swell mixtures to the Great. Undoubtedly you can, but then you do not have the use of the Swell.

Dr. Barnes believes that the Pedal should not be treated with special consideration. He says independent stops are not allotted to the tenor or alto part of the manual. This is true, in organs of the cheapest type, but in the real art of organ building very special pains are taken quite to the contrary. On any organ of even approximately correct design, there will be one or more mixtures. These mixtures will be more acute in pitch in the tenor part of the manual than in the treble. Why? For the very purpose of assisting in bringing out the tenor part. This is the very basis upon which rests the whole theory of harmonic reenforcement.

A coupler of any kind except the unison manual coupler is a confession of weakness in the tonal design. It may be necessary because for various reasons the design of the organ cannot be completed tonally, but any sub- or super-coupler (and a pedal-to-manual coupler is a super-coupler) is a frank admission that the division upon which it operates is inadequate and incomplete.

Dr. Barnes says that we would not want to have a high-priced operatic basso complete our \$15.-a-week church quartet. Agreed. But if we are going to pay the alto and the soprano and the tenor \$15. a week, why should we expect the bass to work for nothing? In the organ the Doctor wants his soprano, tenor and alto to consist of real pipes and his bass to be composed of electric magnets.

Departing, then, from the question of the musical superiority of the independent Pedal, which I do not believe can be seriously controverted, we come to the question of cost. The Doctor says that I am wrong in my estimates of the difference in cost between the independent and the augmented Pedal. Architect Barnes should not, however, quarrel with me about these estimates. His controversy is with the organ builders.

Let me repeat what I said in the October T.A.O. I submitted Plan 1 and Plan 2 to five leading builders. Two of these builders were in the highest price-range. The third builder has always been considered in the same price bracket, but has recently gone considerably under the other two builders in his proposals. The fourth builder has done exceptional work, but at considerably lower prices than the other three. The fifth builder has always been known for his much lower prices, made possible by his production methods rather than lack of tonal and mechanical excellence. Since four of these five builders unquestionably build more than 75% of the church and concert organs in the United States, it would seem as if their estimates of cost ought to prevail against any arbitrary figures of either the Doctor or myself.

I submitted the two plans to the five builders, took their estimates on Plan 1 and obtained the average; similarly with Plan 2. It merely required adding the five sets of figures together and dividing them by that numeral. The results were as published in T.A.O., and the final figure showed a net difference between Plan 1 and Plan 2 of \$629.

Therefore there is no point in my undertaking to prove that the Doctor's figures are wrong, except to say that his figures of \$400. per stop for the 8' stops, would not stand up. All the builders wanted more than \$400. for the Diapason and less than that amount for the Gemshorn.

There is also another slight miscalculation in Architect Barnes' figures. There are only three 4' stops and one 2' stop. Therefore they would not cost \$1200., as he asserts. I may also add that none of the builders wanted to tackle the four-rank Mixture for as little as \$500. From \$600. to \$1,000. were their figures.

We cannot allow his figure of \$75. per extension to stand, in view of the fact that the average of the five builders was \$97. Two of the builders wanted \$150. per extension, one around \$125. One thought \$100. was about right, and one, because he could do some of the work pneumatically and not electrically, thought he could get away with it for about \$60. per stop. The latter builder personally admitted to me that his figures were probably far too low and he was counting on a tubed-over octave duplex to get him out at the price named.

Also, there are not ten extensions as the Doctor suggests. Plan 1 has eleven extensions and five borrows. Plan 2 has three, which makes a difference of thirteen. Therefore, revising Architect Barnes' own figures in accordance with the facts, we find that the difference would be \$2,184. and not \$2,550. as he avers, but there are other figures to be considered. He makes no allowance for a relay which is required by Plan 1 and which would increase the cost from \$350. to \$500. Moreover, in Plan 2, only the 16' and 32' pipes need be set off the straight chests. Consequently there is a saving in placing the trebles of these four stops on the straight chests, which would be equivalent at least to the cost of a switch plus the unit chests.

Assuming then a saving between the straight and the unit chests on these four stops would normally amount to the same price as a switch, \$100., we would have a saving of \$400. more, or a total saving of between \$750. and \$900., which if deducted from the cost of \$2,184. reduces Dr. Barnes' savings to either \$1,284. or \$1,434., so that Architect Barnes' figures when analyzed are only a few hundred dollars higher than the figures submitted by the organ builders.

Plan 2 does not require a relay as suggested. The 16' and 32' set-offs would be treated the same as manual set-offs and the action would run from the main chests to the set-off chests without the necessity of a relay.

Obviously the Doctor's figures and mine do not agree, but there are extenuating circumstances. The Doctor wrote his reply to my article not in the quiet contemplative solitude of Wabash Avenue, Chicago, but amid the hectic and provocative influence of the moon as it shines on Moosehead Lake. Therefore it is best to let the disagreement of the figures take care of themselves, and blame the ignorance of the organ builders if they want to build an adequate straight Pedal for nearly as little as an augmented Pedal.

Returning then again to Dr. Barnes' principal argument, that he would rather take the money away from the Pedal and use it somewhere else, the inquiry naturally arises, where would he use it? He has, on the builders' figures, \$629. to spend. What would he buy with it? In a \$25,000. job such as we are considering he could get himself a Harp or a set of Chimes, but not both. He could buy himself a second Vox Humana and have some odd change left, or he could probably purchase a redundant Celeste. The money would not quite buy him a 16' open Pedal stop, so the attractive-

sounding phrase that he would rather spend the money on something more useful becomes slightly contracted and meaningless when one tries to discover what the useful thing is he would buy with the money "saved."

On the other hand, if the reader will refer back to the two designs he will note the lack of tone color in the first plan. This was not due to an attempt on the part of the writer to discredit the plan. It is the conventional Pedal design found in probably 50% or more of the organs of this class that are built today. It is practically all flute and reed tone. Plan 2 has much less flute tone, more Diapason and suggestion of string, which, together with its harmonic reenforcement, will make a much more brilliant Pedal ensemble, both in the full Pedal, the mezzo

Pedal, and even in the very soft Pedal effects. It will also provide adequate color effects for both the loud and the soft combinations. The independent 8', 4', and 2' voices and the Mixture can be scaled, voiced, and regulated in the manner I explained as necessary to properly reinforce the graver voices.

As I quoted the organ builders in declaring, in the October issue, and since even the Doctor agrees, that the straight Pedal is the ideal, and since the difference in cost between the real thing and the imitation is so ridiculously small, why should we continue to set our face against both the artistic and practical advantages of the straight Pedal?

A Straight Pedal Organ

One of the World's most Eminent Artists Adds His Endorsement and Furnishes a Pedal-Organ Specification that Establishes a New Era

A Letter to the Editor

By G. DONALD HARRISON

Technical Director, Aeolian-Skinner Organ Company



OU ARE to be congratulated on printing the excellent article by Senator Richards on Pedal Organ Discoveries in your issue of October. The reply by Dr. William H. Barnes and other editorial comments on the subject are also interesting.

The matter of the straight Pedal Organ versus the unified arrangement is a subject which has been very much to the fore in our Dorchester Factory for quite a period, and since the demonstration at Harvard University, we have included many straight stops in our Pedal Organs wherever conditions permit.

From the organ builder's angle there is no question as to the great superiority of the straight Pedal Organ due to the fact that it is possible to make a properly balanced department. Both the unison and mutation stops can be given correct tonality and power to enable them to fulfill their true functions, added to which the pure tuning of the mutations produces desirable resultant tones, thereby increasing the dignity of the whole.

Now from the player's point of view, my good friend and associate Mr. William E. Zeuch has for many years past registered complaints regarding the unbalanced effect and tone quality of the 8' Octave and 8' Flute when derived from their respective 16' parent stops. To meet this criticism many curious scales were produced to try to overcome the difficulty, but complete success seems impossible with extended ranks.

I believe your readers will be interested to hear that the new organ for Amherst College has independent 8' and 4' stops on the Pedal, and an independent 8' has been added to the organ in the Carnegie Music Hall, Pittsburgh, during the recent rebuild. The new organ for Grace Cathedral, San Francisco, will have a Pedal Organ which comprises a great number of independent ranks, while the organ now being built for All Saints Church, Worcester, has an entirely straight Pedal Organ except for the 32's which are downward extensions of the 16' Bourdon and 16' reed respectively, and a few soft manual 16's which are made playable on the Pedal. Space would not allow of straight 32' ranks.

As a matter of interest, I am enclosing the stoplist of the last mentioned Pedal scheme. It may be well to add

that no sacrifices were made to provide this Pedal. The Harp, Chimes, Vox Humana, and the beautiful soft and orchestral voices which have made famous the name of Mr. Ernest M. Skinner are present in the organ, together with a complete classical build-up voiced largely on pressures as low as 3" and 3½".

THE WORCESTER PEDAL

V 14.	R 16.	S 21.	B 7.	P 536.
32		Soubasse 12		
16		PRINCIPAL 32m		
		CONTREBASSE Bearded wood 32		
		SOUBASSE 32sw		
		Diapason, Great double, metal		
		Violone, Choir double, metal		
		Flute Conique, Swell double, metal		
10 2/3		GROSSE QUINTE 32m		
8		OCTAVE 32m		
		FLUTE OUVERTE 32w		
		Viola (Choir double)		
		Flute Conique (Swell double)		
6 2/5		GROSSE TIERCE 32m		
5 1/3		QUINT 32m		
4		SUPER OCTAVE 32m		
		FLUTE 32m harmonic		
III		SESQUALTERA 17-19-22 96		
32		Contre Bombarde 12		
16		BOMBARDE 32		
8		TRUMPET 32		
4		CLARION 32		

It is felt that this Pedal Organ should give a real practical demonstration as to the great utility of the straight Pedal. The whole question is not one of power or punch, as in fact the straight Pedal would normally be of less power than one composed of unified ranks, rather does the advantage lie in the texture, beauty and clarity of the tonal structure and the independence of this important division.

ADDENDA

Mr. Harrison does the organ world a great service in his letter. Very obviously a great artist such as he is universally acknowledged to be cannot be satisfied with a makeshift Pedal. Analyzing his specifications in the same manner as was done by Senator Richards in his October discussion, we get this:

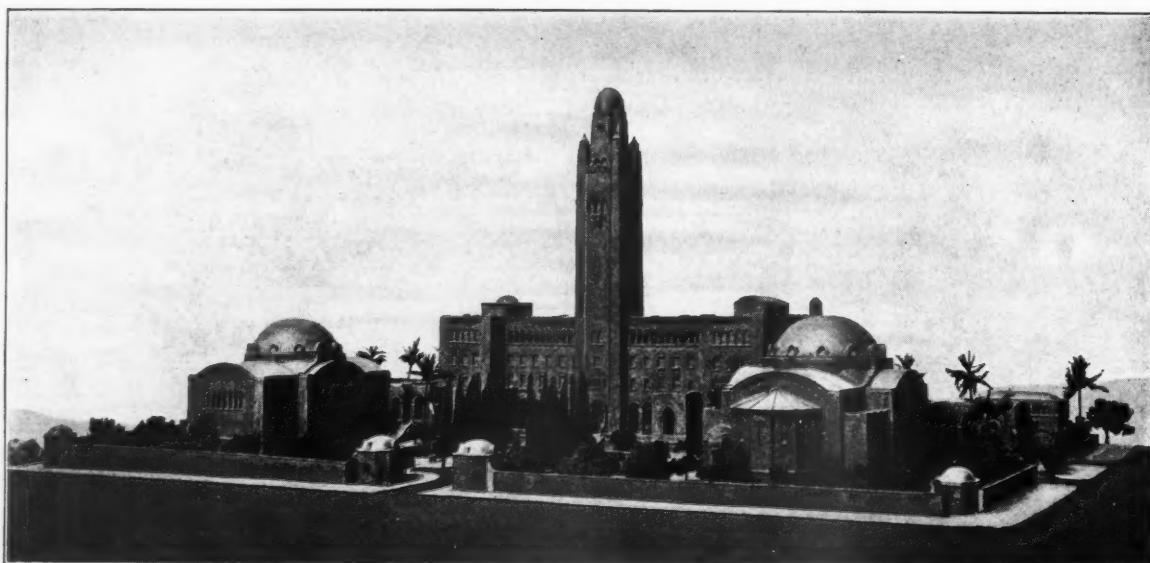
REGISTERS

16	Principal
	Contrebasse
	Soubasse
10 2/3	Grosse Quinte
8	Octave
	Flute Ouverte
6 2/5	Grosse Tierce
5 1/3	Quint
4	Super Octave
	Flute
III	Sesquialtera
16	Bombarde
8	Trumpet
4	Clarion

PEDAL EXTENSIONS	
32	Soubasse
	Contre Bombarde
MANUAL BORROWS	
16	Diapason
	Violone
	Flute Conique
8	Viola
	Flute Conique

Now if Mr. Harrison institutes a strict cost-accounting in the production of this Pedal, from the inception of the specifications to the final finishing of the organ, he will have the final answer to the question raised by Senator Richards, as to whether the augmented Pedal Organ is costing the organ world far too much, not only in art but also in money. Costs are determined not alone by materials but also by labor, and it is only too obvious that it takes longer to voice a set of pipes to serve two purposes than to serve but one.

Of the artistic advantage there is no question. America is already hurrying away from its foolish era of thoughtless unification. Our heartiest thanks to Mr. Harrison and the Aeolian-Skinner Organ Company.—T.S.B.



IN THE "NEW" JERUSALEM

When peace came back to earth in 1918 the land of Palestine found itself once more liberated, this time with more hope of permanency than ever before. There ultimately developed plans for restoring the land to the profitable occupancy of Jewish peoples, and along with many other projects there came a million-dollar fund for the erection of a complete and even pretentious Y.M.C.A. group of buildings. On one side is a Library, on the other the auditorium housing an American organ played by an American organist.

The organ was built by the Austin Organ Company, as already told in these pages; the organist is Mrs. Douglas H. Decherd, at present serving as a missionary under the Presbyterian Foreign Board and stationed at Aleppo, Syria, where her husband similarly serves.

Mrs. Decherd's opening recital programs, a series of them, were also presented in these pages when she became organist and the organ was being officially dedicated. Mrs. Decherd was born in Oberlin, Ohio, and won her Mus.Bac. degree in Oberlin Conservatory in 1922, and the Master's degree in 1927. In 1929 she

married the Rev. Douglas H. Decherd who also plays the organ and is baritone soloist on special occasions. Among other studies Mrs. Decherd took up Arabic and mastered it sufficiently to address a conference of Syrian women on the subject of Church Music, speaking to them in their own tongue.

In Aleppo Mrs. Decherd is organist of the Mission Church and her husband is under her direction (no doubt) as choirmaster, the two of them directing an adult chorus of twelve and a junior choir of sixteen.

"There is no organ in Aleppo," writes Mrs. Decherd, "but we have our own Baldwin grand and keep open house every Sunday evening for musical programs for the small group of English-speaking people in Aleppo. We spend our vacations in Jerusalem—I at the console of the new Austin Organ there."

The organ is a 3-49 with Echo and it was erected by a crew of natives under the direction of Mr. Ferd. Rassmann of Asbury Park, New Jersey, one of the Austin staff who has erected some of the largest instruments in the northeastern states.

Historically: Boston's Early Organs

Stoplists of the First Three-Manual Organ Built in America and Other Quaint Activities of a Century Ago

PROGRESS does not seem so slow when we read, thanks to the thoughtfulness of one of T.A.O.'s subscribers, Mr. Ralph Edmund Marryott of Jamesburg, N. J., the preface to American Church Organ Voluntaries by H. S. Cutler and A. J. Johnson, published in 1856. It is a 10 x 7 book of 96 pages of awful things called Voluntaries—a name good enough for most of the music published under it. The music is two-staff stuff of the sort any child could improvise, in moments of desperation; one idea is as good as another. But we hasten to quote.

"Nothing can be more out of place than the prevailing habit . . . of playing snatches of opera and other popular music, "and the organist is advised to "yield not to the force of a depraved taste."

Interludes between the stanzas of the hymns seem to be another "prevailing habit":

"The prevalent habit of playing an interlude from a half to a minute long, is a bad one," and we are about to thank the Author for that when he says the right thing is to play it "precisely the same length as the last line of the tune."

"In a majority of the most respectable churches" (did they have any other kind in the good old days?) "the custom of playing a voluntary after the service, is in vogue." But there are "opposers of the system" and the Author sides with the proponents, asking, "What more appropriate monitor than the solemn Diapasons judiciously managed?"

"Were a European organist to omit his voluntary at the close of the service, it would be regarded as an eccentricity, and he would lay himself liable to censure. This is also the case in most of our churches; in Boston however, there are a few exceptions, principally among Congregationalists, who have yielded to the caprice of organists (?) possessing more personal influence than musical ability." The Author inserted the question-mark and italicized personal and musical.

"In issuing this work, the Editor does not assume to recommend its adoption to the exclusion of the productions of the great masters, such as Bach, Rink, Schneider, and others of similar stamp." And since the Author considered it right and

proper that the organist should know a little about the organ, he decided to give him some instruction. Bach, incidentally, kept notable company in those good old days.

"Clarabella: This is a fancy stop of recent introduction," and fancy is italicized.

"Twelfth: So called because it is tuned twelve notes above the Diapason." You can figure that one out for yourself.

"Flute: This is a fancy stop," with more italics. And the Trumpet, "when a good one (which is rarely the case) may be used" thus and so. The "Hautboy is a reed pipe, resembling in tone the Trumpet"; yes?

And now we get history, neat and exact:

"The first instrument worthy the name of organ was introduced into the church about the year 670 by Pope Vitalian." Many historians will be glad to get that settled. Jumping from 670 to 1856 we find:

"Not the least among the many indications of progress has been the occasional performance, in the concert room, of an organ solo." And Boston, then as now, "is more highly favored than any other city in this country. Of the 98 places of public worship in the city, 64 contain organs of various sizes. Of this number, 21 have three manuals and from 30 to 50 registers, which, as we shall soon see, should be taken with salt, a grain or two.

Since there is little or no history of the organ in America it is well to preserve some stoplists. To make it interesting we preserve the spelling, too. All are in Boston.

TRINITY

Organist, A. U. Hayter
Builder, Gray, of London
Date, spring of 1837

Pedal
Double Diapason
Unison Diapason
Great
Open Diapason
Open Diapason
Stop Diapason
Clarabella
Principal
Twelfth
Fifteenth
Sesquialtera
Cornet
Mixture
Trumpet Bass
Trumpet Treble
Clarion

Swell
Double Stop Diapason Treble
Double Stop Diapason Bass
Open Diapason
Stop Diapason
Principal
Cornet
Hautboy
Trumpet
Choir
Open Diapason
Stopped Diapason
Principal
Dulciana
Flute
Fifteenth
Cremona

And why No. 2 of the Choir should be Stopped Diapason when elsewhere it is Stop Diapason, is one of the sweet mysteries of life.

The cost was \$10,000 which seems like a lot of money for that sort of an organ in those days. "The number of registers is 34," and after adding the stops and couplers both we still can't make it 34 without adding in the names of the minister and organist. Arithmetic has suffered changes.

DOVER HALL

Builder, Wm. B. D. Simmons (formerly of Simmons & McIntire)
Date, presumably 1857
"Largest and most powerful organ in Boston, and inferior in point of size to only one in the United States, that in Trinity Church, New York."

Pedal
Open Diapason 16'
Double Dulciana 16'
Harmonics
Ophicleide
Great (CC-g)
Double Open Diapason
First Open Diapason
Second Open Diapason
Stop Diapason Treble
Stop Diapason Bass
Clarabella
Principal
Twelfth
Fifteenth
Sesquialtera
Cornet
Mixture
Trumpet Bass
Trumpet Treble
Clarion
Swell (C-g, 44-note)
Double Stop Diapason Bass
Double Stop Diapason Treble
Open Diapason
Stop Diapason
Dulciana
Principal
Flute Open
Cornet 15th
Cornet 12th and 17

Trumpet
Hautboy
Clarinet
Clarion
Tremulant
 Choir (CC-g)
Open Diapason
Stop Diapason Treble
Stop Diapason Bass
Dulciana
Principal
Flute
Twelfth
Fifteenth
Cremona
Fagotto
 Coupplers
Great to Swell
Great to Swell 8va
Choir to Swell
Great to Swell sub-octave
Pedals to Great
Pedals to Choir
Pedals to Octave

And to make this one come out right at the author's 52 stops we may omit the names of the minister and organist and instead add in the Pedal-Check and Signal.

We think it's pretty bad in 1933 when the essential facts of a stop-list are withheld, but in 1856 they didn't even know the stops had pitch, and splitting a register into treble and bass permitted them to imagine it was two voices instead of one. "Height 25', width 24', depth 14'."

ST. PAUL'S

Builder, Goodrich
Organist, B. F. Leavens "(one of the old school)" by which he meant just what?

Date, 1825

"Remarkable as being the first organ with three rows of keys, of American manufacture."

Pedal

Evidently no stops, just some coupplers.

Great

Open Diapason

Open Diapason

Stop Diapason (through)

Principal

Clarabella

Twelfth

Fifteenth

Tierce

Sesquialtera

Cornet

Trumpet (through)

Bombard

Double Open Diapason 16'

Swell

Open Diapason

Stop Diapason

Principal

Dulciana

Trumpet
Cornet
 Choir
Open Diapason
Stop Diapason (through)
Principal
Flute
Twelfth
Fifteenth
Dulciana

Mr. Goodrich, whoever he was, was a pace-setter for he discontinued the practise of splitting some of the stops into treble and bass. His couplers are given as: G-S. P-G. C-S. P-C. Undoubtedly the pedal couplers are named backwards, they hardly worked backwards.

The author says it has 30 registers, and since couplers, bellows-signals, and pedal-checks all counted the same as 16' Double Open Diapasons in the good old days, we have this organ complete without any Pedal pipes. The builder seemed to anticipate Dr. Barnes' 1933 suggestion and go him one better by having no Pedal pipes at all, if it is permissible to chide the good Doctor a little.

OLD SOUTH CHURCH
Builder, "Thomas Elliot, Builder to His Majesty's Chapels Royal"
Organist, H. S. Cutler
Date, 1822

"The first organ with three rows of keys ever heard in Boston."

Pedal

Nothing but couplers?

Great

Open Diapason

Open Diapason

Stop Diapason

Principal

Twelfth

Fifteenth

Sesquialtera

Mixture

Trumpet Treble

Trumpet Bass

Clarion

Double Diapason 16'

Pedal Diapason

 Swell

Open Diapason

Stop Diapason

Principal

Hautboy

Trumpet

Tremulant

 Choir

Dulciana

Stop Diapason

Principal

Flute

Fifteenth

Twelfth

Stop Diapason Bass

Cremona

The couplers are C-S, P-G, and P-C. We don't know why the Pedal

Diapason is listed with the Great stops unless it was an old English custom of His Majesty's Chapels Royal.

TREMONT TEMPLE

"Farewell, Mighty Monarch of Harmony! Faithful to the last, thou has alike been the servant of the Master and the Novice. It will be long ere we hear thy like again," laments the Author in recording the destruction of this, the second largest organ in Boston, by fire, apparently in 1856. Builder, E. & G. G. Hook.

Pedal
Double Open Diapason 24'

Double Stop Diapason

Open Diapason

 Great

Open Diapason

Open Diapason

Stop Diapason Bass

Stop Diapason Treble

Melodia

Principal

Twelfth

Fifteenth

Tierce

Sesquialtera

Mixture

Larigot

Trumpet Treble

Trumpet Bass

Clarion

 Swell

Open Diapason

Stop Diapason

Viol Di Gambia

Flute

Principal

Night-Horn

Cornet

Trumpet

Hautboy

Clarinet

Tremulant

Double Stop Diapason

 Choir

Open Diapason

Stop Diapason Treble

Principal

Dulciana

Flute

Fifteenth

Twelfth

Stop Diapason Bass

Cremona

How many 1933 organists know what Pedal-Check and Signal were, as given in the Dover Hall organ? Both were on stop-knobs, parading as boldly as a Diapason or any other gentle register; the Signal stop-knob pulled trackers and pushed trackers till the organ-pumper saw it was time to start pumping again, or more to his liking, time to stop. The

Pedal-Check was a delightful device that mechanically turned up a stout stick of wood running from left to right under the keys of the pedal clavier so that it came up so snugly under the keys that the organist could step on the clavier with perfect safety. This saved the modern practice of gracefully sliding onto the bench; when the Pedal-Check went out of style it was necessary to adopt the modern tailoring device of two pair of trousers with each suit. All the old-timers remember how grand it looked (and felt) to step boldly onto the pedal clavier in full sight of admiring congregation. Slowly one by one the thrills are being taken from the organ profession.

Our gratitude to Mr. Marryott. One look at the harmonium music contained in this book of Volunteers, printed on two staves and conceived without Pedal-Organ part, is sufficient to make 1933 look like the golden age of opportunity. The richest bit of naivete is that grouping "of the great masters, such as Bach, Rink, Schneider," and the assurance that "the Editor does not

assume to recommend" the adoption of his new offering "to the exclusion of the productions" of these "great masters." We call on Dr. Diggle for the appropriate benediction; his vocabulary is sufficient.

It is unfortunate that an organ journal could not have been started a hundred and fifty years earlier to record the development of the organ world. Thanks to Mr. Marryott we are privileged to place on record the stoplists of organs built in 1822, 1825, 1837, and 1857, representing the first three-manual organ heard in Boston, the first three-manual built in America, and the second largest organ in America in 1856 which was also the largest organ in Boston at that time—and Boston was the music center of the New World in those days.

These things are here presented on their own merits with no endeavor to verify any of the statements. Aside from the amusement we may derive in 1933 from habits of 1856, we here have materials well worth observation.

The two walls from which the organ speaks are reasonably parallel. There is of course some little flare, widening toward the audience, but the tone of the two sides congeals remarkably in the ensemble. The audience can sense the source of the solo stops, but this is rather an advantage. They enjoy locating the more colorful voices."

Dr. Harry A. Sykes who gave the dedicatory recitals has this to say about the Fanfare Organ which, as has been mentioned, was borrowed exactly from the Fanfare of the Westchester Community Center organ:

"The single feature which is perhaps the most valuable is the floating Fanfare division. Each manual stop-control division has a Fanfare draw-knob, making it a simple matter to bring these glorious reeds in with whichever division seems desirable. The Fanfare sub and super couplers come along with this arrangement, if they happen to be on at the time. To be able to have the Solo Tuba on its own manual, contrasted with the flary Fanfare reeds played from another manual, at the same time having ready the brilliant Swell and solid Great, is a most satisfactory tonal experience.

"As would be expected, the solo stops are of the quality we have for so long associated with the Skinner Company. They are characteristic and of great beauty."

The Hershey Concert Organ

Installation of Another Large Concert Organ Offers Opportunity For Organ Recitals in an Ideal Setting

CHOCOLATE candy has brought into the world another great opportunity for an organ builder and organist to enrich the daily lives of a practical culture-loving community. In this case the purchaser knew the kind of an ideal that would appeal to him, for he found it in the organ in Community Center for Westchester County, New York, at White Plains. It was a 4-95-4592 Aeolian installed in 1930 and the stoplist was published in September 1930 T.A.O. One of its features, the Ancillary Fanfare Organ, was copied exactly for the Hershey organ.

"A few years ago, when Mr. Milton S. Hershey decided to present the town of Hershey with a Community Building to cost about two and a half million dollars, it was his thought that the theater portion of the building should be its crowning glory. It has turned out to be just that. Seating two thousand people, it is a thing of beauty. Everything in it is of the best, cost not being permitted to stand in the way in the selection

of any of its furnishings or appointments.

"Mr. Hershey appointed Mr. Charles F. Ziegler, manager of the Hershey Estates, to select and purchase an organ suitable to such surroundings. Mr. Hershey and Mr. Ziegler were agreed that the unit organ would be entirely out of the question. A concert organ of dignity and power should be installed.

"Mr. Ziegler, a fine amateur musician and an ardent music lover, called in Dr. Harry A. Sykes to act with him in the matter of specifications and the selection of the builder. The present Aeolian-Skinner Organ is the happy result of their investigation.

"The console is mounted on an elevator platform to the left of the orchestra platform, which also rises and lowers with the players. Swell and Choir divisions are to the player's left, with Choir under the Swell. The tone of the Choir Organ is indeed quite close to the player. All the other divisions are on the other side. There are no proscenium boxes in the theater, the organ occupying this space.

HERSHEY, PA.
COMMUNITY BUILDING

*Aeolian Organ
Aeolian-Skinner Organ Co.*

Specifications by the Aeolian Co. in consultation with Dr. Harry A. Sykes, consultant for the purchaser. Dedicated, Dr. Harry A. Sykes, Sept. 1, 1933.

V 60. R 69. S 94. B 21. P 4801.

PEDAL: V 4. R 4. S 19.

32 Resultant

Diapason-Bourdon

16 DIAPASON 56

Diapason (G)

BOURDON 56

Bourdon (S)

VIOLONE 32

Gemshorn (C)

8 Diapason

Bourdon

Bourdon (S)

Gemshorn (C)

4 Diapason

Bourdon

Trombone

32 TROMBONE 68

Posaune (S)

8	Trombone
4	Trombone
8	Chimes (G)
GREAT: V 15. R 19. S 18.	
EXPRESSIVE	
16	DIAPASON 73
8	DIAPASON-1 73
	DIAPASON-2 73
	DIAPASON-3 73
	HARMONIC FLUTE 73
	CLARABELLA 73
	GEMSHORN 73
4	OCTAVE 73
	WALDFLOETE 73
2 2/3	TWELFTH 61
2	FIFTEENTH 61
V	MIXTURE 305 15-17-19-21-22
16	OPHICLEIDE 73
8	TROMBA 73
4	CLARION 73
8	HARP 61
	CHIMES 25
4	Harp-Celesta
	Tremulant
SWELL: V 20. R 25. S 23.	
16	BOURDON 73
8	DIAPASON 73
	GEDECKT 73
	SPITZFLOETE 73
	FLUTE CELESTE 61
	VIOLE D'ORCHESTRE 73
	VIOLE CELESTE 73
	SALICIONAL 73
4	VOIX CELESTE 73
	OCTAVE 73
	HARMONIC FLUTE 73
2	PICCOLO 61
IV	MIXTURE 244 19-22-26-29
III	DOLCE CORNET 183 12-17-22
16	POSAUNE 73
8	FRENCH TRUMPET 73
	CORNOPEAN 73
	OBOE 73
	VOX HUMANA 73
4	CLARISSON 73
8	Harp (G)
	Chimes (G)
4	Harp-Celesta (G)
	Tremulant
CHOIR: V 11. R 11. S 20.	
16	GEMSHORN 97
8	DIAPASON 73
	CONCERT FLUTE 73
	GAMBA 73
	GAMBA CELESTE 73
	Gemshorn
	DULCIANA 73
	UNDA MARIS 73
4	FLAUTO D'AMORE 73
2 2/3	Gemshorn
2	Gemshorn
1 3/5	Gemshorn
1 1/7	Gemshorn
V	Gemshorn Mixture 12-15-17-19-21

8	CLARINET 73
	ORCH. OBOE 73
	MUSSETTE 73
	Harp (G)
	Chimes (G)
4	Harp-Celesta (G)
	Tremulant
SOLO: V 6. R 6. S 9.	
8	ORCH. FLUTE 73
	CELLO 73
	CELLO CELESTE 73
	TUBA 73
	ENGLISH HORN 73
	FRENCH HORN 73
	Harp (G)
	Chimes (G)
4	Harp-Celesta (G)
	Tremulant
ANCILLARY FANFARE:	
V 4.	R 4. S 5.
16	POST HORN 85
8	HARM. TRUMPET 73
	TRUM. MILITAIRE 73b
	Post Horn
4	CLARISSON 73
	Tremulant
COUPLERS 42:	
Ped.:	G-8-4. S-8-4. C-8-4. L-8-4. F-8-4.
Gt.:	G-16-8-4. S-16-8-4. C-16-8-4. L-16-8-4. F.
Sw.:	S-16-8-4. L. F.
Ch.:	S-16-8-4. C-16-8-4. L-16-8-4. F.
So.:	L-16-8-4. F.
The F-G and F-L couplers are in the form of stop-knobs.	
ACCESSORIES	
Combins 51: P 8. G 8. S 8. C 8. L 7. F 4. Tutti 8.	
Manual combins are on double- touch, second touch controlling Pedal combin of the same number.	
Combination lock.	
Pedal and tutti combins dupli- cated by pedal studs.	
Crescendos 6: G. S. C. Solo. Fan- fare. Register.	
Register-Crescendo Stations, 6.	
Fanfare crescendo coupled (by a set of four pistons) to any shoe.	
All shutters to Swell shoe (by thumb-piston and toe-stud rever- sibles).	
Reversibles: Full Organ, G-P, S-P, C-P, L-P; these reversibles are duplicated as thumb-pistons and toe- studs.	
Onoroffs: Harp dampers, Chimes dampers.	
Indicators: Register crescendo, full-organ, crescendo coupler.	
Harp by Deagan, Aeolian pattern.	
Blower: Orgoblo, 20 h.p.	
All the divisions excepting the Pedal Organ are separately en- closed.	
The Aeolian Organ in Community Center, White Plains, N. Y., im-	

pressed the purchasing committee as what they too had in mind for an organ, and an Aeolian Organ was designed, and built by the Aeolian-Skinner Organ Co. in their factory at Dorchester.

The stoplist speaks for itself. With the exception of the Choir Gemshorn the manual divisions are straight; this Gemshorn unification is acknowledged by many to be one of the most practical of all, in the things an organist can do with the off-unison borrows. Here too we have four stops of the 5r Mixture drawable separately.

An organ is no better than its console, for without the versatility of the modern American console the finest organ in the world would revert to the grimness of seventh-century playing. The Hershey console must be a delight to play. Among its features are:

Double-touch manual combins by which the organist may change his Pedal registration or leave it alone, whichever he prefers at the instant of changing his manual registration.

A combination-lock by which his registration—set perhaps with the infinite patience of a Farnam—is fully protected against destruction by chance visitors.

Six register-crescendo stations, by which the register-crescendo shoe may be physically stopped at any one of six points determined by the organist.

Independence for the shutters of the Fanfare crescendo-chamber. Only too often a designer thinks the shutters for any floating division should automatically be hitched to the shoe controlling the shutters of the division to which it is coupled. No greater mistake could be made. In this organ the builder allows the organist to couple the Fanfare to any manual he wants, and the shutters to any shoe; the two are independent. No artist would have it any other way.

Dr. Sykes has been appointed organist at the Hershey Estate and director of the Community Chorus, and this latter appointment he attributes to results he achieved after three summer courses of intensified study of choirmastership.

The Aeolian-Skinner Organ Company, builders of the organ, have done all any builder can, and have installed a magnificent concert organ; the rest is up to the organ profession. At White Plains the organ was used regularly for recitals for some seasons, but the recitals gradually lost favor and

were discontinued. In spite of an epidemic of silent concert organs there is every advantage with the organist. The organ's only rival is the orchestra or jazz ensemble, which for pliability, sparkle, and popular appeal will always outshine the organ; but unfortunately their cost also so far outshines the cost of maintaining an organ-recital series that the advantage, especially in the new day that is upon us, is all with the organist.

It is a long way from the day when it was news worth printing when an organ was used for "an occasional organ solo," to 1933 when organ recitals are so numerous that they are given at the rate of hundreds a week. Nothing succeeds like success. The organ is succeeding. We have every reason to take new courage—and with it, new thought too as to what we shall play and how we shall play it. The world loves music, but it does not want to study it, it wants to enjoy it. The audience so much enjoyed Dr. Sykes' first recitals that his appointment resulted.

As a probable future schedule it is expected that Dr. Sykes will give one recital each month, occasionally using an assisting artist, and undoubtedly also presenting to the town of Hershey a few of

the most distinguished concert organists available. It is hoped that "the beauty of the Theater, the glory of the great organ, and the brilliance and attractiveness of the programs" will warrant the management's charging a very small fee for admission.

Here is another great concert organ. A builder has done all a builder can do. The rest is up to the players. Will the people of Hershey be made to like their organ so much that they will boast of it to the citizens of other towns? or will the music we of the organ profession elect to play be of the sort to dampen enthusiasm and kill interest? Once again we quote one of the greatest truths ever spoken: "For the organ builder will prosper only in direct proportion to the desire of the people to listen to his product." Do any of us believe the organ is not capable of being the most popular instrument of all? Do any of us at present believe it is the most popular? Nothing finer can be built into an organ than is available in the Hershey instrument. The next step is obviously up to any and every organist who is ever permitted to touch that console, either in private for a few or in public for many. We too will prosper only in direct proportion to the desire of people to listen to us.

Bach-Complete in Cleveland

Arthur W. Quimby's Programs Presenting Complete Organ Works Of Bach on the Skinner Organ in the Museum of Art

FOR THE FIRST time in Cleveland the complete organ works of Bach will be played, in twenty recitals by Mr. Arthur W. Quimby, one a week, assisted by Mr. Melville Smith who plays every second week. The series is divided into two parts, the first to include eight programs centered on the Christmas season; the remaining twelve programs will reach their climax and conclusion on Easter Sunday.

The programs have been planned to keep together so far as possible the original groups, such a group as the Eighteen Great Chorales being given on three successive programs, the Schübeler chorales likewise. Chorales which have a seasonal significance are placed as nearly as possible at their proper period, as for example, those dealing with Advent, Christmas, the New Year, and those belonging to Holy Week. Furthermore the

group known as the Greater Catechism is kept intact in a single program commencing with the Prelude in E-flat, the Kyrie, the Hymn, and then the chorales symbolizing the articles of faith of the Lutheran religion, with the Fugue in E-flat (St. Ann's) as conclusion. Chorales from the Orgelbuchlein and those listed as miscellaneous are kept together according to subject, which will provide an interesting opportunity for observing the different ways in which Bach treated the same chorale.

The organ is a 3-70-3561 Skinner installed in 1922 and some significant facts and figures about Mr. Quimby's work in the Museum, with records of attendance, were given in T.A.O. for October 1932. Before each recital in the Bach series the recitalist will give a half-hour talk on the program to be played.

The Bach series will be new to Cleveland but not to Ohio, for Mr.

Albert Riemenschneider gave the series in Baldwin-Wallace Conservatory, at Berea, near Cleveland, where also this year he is presenting an unusual Bach festival as noted elsewhere in these pages.

ABBREVIATIONS

A.W.Q.—	played by Mr. Quimby
M.S.—	played by Mr. Smith
E—	eighteen Great Chorales
S—	Schübeler Chorales
O—	Orgelbuchlein
M—	Miscellaneous Chorales
L—	Eight Little P. & F.
LC—	Lesser Catechism
N—	Novello Edition
W—	Widor-Schweitzer Edition

The numbers following these abbreviations indicate the Volume in the Widor-Schweitzer and the number of the chorale in the Novello editions. All programs are played at 8:15, the introductory talk is given at 7:30.

THE PROGRAMS

No. 1, Oct. 25, A.W.Q.	
Prelude and Fugue G, W-1	
Come Holy Spirit, E-1, E-2	
Concerto No. 1	
By the River Babylon, E-3	
Deck thyself my soul, E-4	
Lord Jesus Christ, E-5	
Prelude and Fugue Bm, W-4	
No. 2, Nov. 1, M.S.	
Prelude and Fugue Cm, W-1	
O Lamb of God, E-6	
Now thank we all, E-7	
From God shall naught divide, E-8	
Concerto No. 2	
Come Redeemer, E-9, E-10, E-11	
Prelude and Fugue Am, W-4	
No. 3, Nov. 5, A.W.Q.	
Prelude and Fugue C, No. 2, W-3	
All glory be, E-12, E-13, E-14	
Concerto No. 3	
Jesus Christ our Lord, E-15-16	
Come O Creator, E-17	
When in the hour, E-18	
Fantasia and Fugue Cm, W-3	
No. 4, Nov. 15, M.S.	
Prelude and Fugue C, W-2	
Chorale Variations, O Christ Who	
Concerto No. 4	
Sleepers Awake, S-1	
Where then shall I flee, S-2	
Who only lets the dear God, S-3	
Prelude and Fugue Gm, W-1	
No. 5, Nov. 22, A.W.Q.	
Prelude and Fugue Am, W-2	
Chorale Variations, O God Thou	
Canzona	
My soul doth magnify, S-4	
Ah dwell with us Lord Jesus, S-5	
Come Thou now Jesus, S-6	
Toccata and Fugue Dm, W-2	
No. 6, Nov. 29, M.S.	
Advent	
Allabreve D, W-1	
Come Redeemer, O-1	

Come Redeemer, M
 God's Son is come, O-2
 God's Son is Come, M (two)
 Fugue G, W-1
 Lord Christ Thou only, O-3
 Lord Christ Thou only, M
 Praise be to God, O-4
 Praise be to God, M
 Toccata and Fugue Dm, Dorian,
 W-3
No. 7, Dec. 3, A.W.Q.
Christmas
 A Child is born, O-5
 Praised be Thou, O-6
 Praised be Thou, M (three)
 O hail this brightest day, O-7
 O hail this brightest day, M
 Fantasia G, W-1
 From Heaven above, O-8
 From Heaven above, O-9
 From Heaven above, M (three)
 The holy Child my hope, M
 How brightly shines, M
No. 8, Dec. 13, M.S.
Christmas
 In Dulci Jubilo, O-10
 In Dulci Jubilo, M
 Praise God all ye, O-11
 Praise God all ye, M
 Canonie Variations, From Heaven
 Jesus my chief Pleasure, O-12
 Jesus my chief Pleasure, M
 Now must we Jesus laud, O-13
 Now must we Jesus laud, M
 Good Christian men rejoice, O-14
 Good Christian men rejoice, M
 Fantasia G (Concerto), W-1
No. 9, Jan. 17, A.W.Q.
New Year
 Fantasia C, W-1
 Prelude and Fugue C, L-1
 Prelude and Fugue Dm, L-2
 Help me God's gifts, O-15
 The old year now, O-16
 In Thee is gladness, O-17
 Dearest Jesus we are here, M (3)
 Ein' Feste Burg, M
 Prelude and Fugue C, No. 1, W-3
No. 10, Jan. 24, M.S.
 Prelude and Fugue Em, E-3
 Prelude and Fugue F, E-4
 Come O Creator Spirit, O-33
 Lord Jesus Christ turn, O-34
 Dearest Jesus we are here, O-35
 Sonata No. 1
 These are the holy ten, O-36
 Our Father who are, O-37
 Through Adam's fall, O-38
 Prelude and Fugue D, W-2
No. 11, Jan. 31, A.W.Q.
 Prelude and Fugue Cm, W-3
 Salvation now is come, O-39
 I cry to Thee Lord Jesus, O-40
 In Thee Lord have I put, O-41
 Prelude and Fugue G, E-5
 Prelude and Fugue Gm, E-6
 When we are in greatest, O-42
 Who only lets the dear God, O-43
 Hark a voice saith, O-44
 O how cheating, O-45

Toccata-Adagio-Fugue C, W-2
No. 12, Feb. 4, M.S.
Purification
 Prelude and Fugue Am, E-7
 Prelude and Fugue Bf, E-8
 In peace and joy, O-18
 Lord God now open wide, O-19
 Sonata No. 2
 My inmost heart doth yearn, M .
 Jesus Christ my sure defense, M
 O God be merciful, M
 Toccata and Fugue F, N-4
No. 13, Feb. 14, A.W.Q.
Ash Wednesday
Greater Catechism
 Prelude Ef
 Kyrie-Christe-Kyrie
 Hymn, All glory be to God (three)
 Commandments: These are the holy
 Faith: We all believe in one
 Prayer: Our Father who art
 Baptism: Christ our Lord
 Penitence: From deepest need
 Lord's Supper: Jesus Christ
 Fugue Ef (St. Ann's)
No. 14, Feb. 21, M.S.
 Prelude and Fugue A, W-4
 My soul doth magnify, M
 We all believe in one God, M
 Our Father who art, M
 Sonata No. 3
 Comm.: These are the holy, LC
 Faith: We all believe, LC
 Prayer: Our Father who art, LC
 Baptism: Christ our Lord, LC
 Penitence: From deepest need, LC
 Lord's Supper: Jesus Christ, LC
 Fantasia and Fugue Am, W-1
No. 15, Feb. 28, A.W.Q.
 Prelude C, W-2
Pastorale
 Chorale Variations, Hail to Thee
 Sonata No. 4
 I have surrendered, M (two)
 In Thee Lord, M
 Prelude and Fugue Dm, W-2
No. 16, March 4, M.S.
 Prelude G, W-1
 Fugue Gm, W-2
 Farewell I gladly bid, M (two)
 Rejoice all ye good Christian, M
 Trio Dm
 Alas my God my sins, M (three)
 River of Babylon, M
 Toccata and Fugue E, W-1
No. 17, March 14, A.W.Q.
 Prelude Am, W-1
 Lord God we praise Thee (Te
 Deum)
 Sonata No. 5
 Fugue G, W-1
 Who only lets, M (two)
 Where then shall I flee, M
 Prelude and Fugue Fm, W-4
No. 18, March 21, M.S.
 Fantasia Cm, W-3
 Fugue Cm (Legrenzi), W-1
 To God alone, M (four)
 Prelude and Fugue Em, W-3
 Lord Jesus Christ turn (two)

Through Adam's fall
 Prelude and Fugue Em (Wedge),
 W-3
No. 19, March 30, A.W.Q.
Good Friday
 O Lamb of God, O-20
 O Christ Thou Lambe of God, O-21
 O Christ who makes us, O-22
 Fantasia Bm, W-1
 Fugue Bm (Corelli), W-1
 Sonata No. 6
 As on the Cross, O-23
 O man bewail, O-24
 We thank Thee O Lord, O-25
 O help me Lord, O-26
 Passacaglia, W-4
No. 20, April 1, M.S.
Easter
 Christ lay in death's, O-27
 Christ lay in death's, M (two)
 Prelude and Fugue G, W-4
 Jesus Christ our Lord, O-28
 Christ is risen today, O-29
 The holy Christ is risen, O-30
 On earth has dawned, O-31
 Today triumphs the Son, O-32
 Fantasia and Fugue Gm, W-4

—BACH FESTIVAL—

Albert Riemenschneider announces additional details of the Bach festival to be held at Baldwin-Wallace Conservatory, Berea, Ohio, June 8 and 9.

June 8, 3:00: Piano Concerto Dm, Trio from the Musical Offering, Contralto Solo Cantata "Strike Thou long Expected Hour," Obbligato Songs, and No. 3 Brandenburg Concerto.

8:00: No. 68 cantata "God so loved the World," No. 140 "Sleepers Wake," No. 55 tenor solo cantata "Ich Amer Mensch," No. 5 Brandenburg Concerto for orchestra, violin solo, flute, and piano.

June 9, 1:00: Motets "Jesus Priceless Treasure" and "Be not Afraid"; groups of solos.

4:00: Cantata No. 137 "Praise Him the Lord the Almighty," "Magnificat" in D, No. 3 Suite in D for orchestra.

Again the brass choir will play Bach chorales from the tower before each concert.

—CORRECTION—

On October page 503 in the specification of the Ideal Organ by Senator Richards we made two errors in the second column. The Added Choir has only one 16' stop, the Viola, Dolce, and Celeste are of course 8' registers. And in the Solo the 8' reed is not Bass Trumpet but Brass Trumpet. Both are editorial errors; unfortunately we cannot blame it on either Author or printer.

Ten Years of Farnam and Weinrich

Complete Programs of all Recitals in Holy Communion, New York
Played by Lynnwood Farnam and Carl Weinrich

TEN YEARS
of FARNAM and WEINRICH
Sixth Instalment

Mr. Farnam's Complete Programs
Nov. 27 and 28, 1927

American Composers

Sowerby-b, Calvinist Choralprelude
Sessions, Jesu Meine Freude

Simonds, Dies Irae

Barnes-g, 1: Allegro; Scherzo.
DeLamarter-h, Prelude Gregorian

Bingham-g, Rhythm of Easter,
Op. 25

-h, Prelude and Fugue

Baumgartner, Divertissement

Grasse-h, Serenade

Webbe, La Reine des Fetes

Franck and Brahms Series

Dec. 4 and 5, 1927

Brahms, My Jesus Thou who didst
Franck, Grande Piece Sym.

Brahms, Savior of my heart

O World I e'en must leave

Franck, Pastoral, Op. 19

Chorale E, No. 1

Dec. 11 and 12, 1927

Franck, Chorale Bm, No. 2

Brahms, My Inmost Heart

Deck Thyself Out

Franck, Fantaisie C, Op. 16

Prelude-Fugue-Variations, Op. 18

Brahms, O how Blessed

Franck, Piece Heroique

Dec. 18 and 19, 1927

Franck, Prayer, Op. 20

Brahms, O God Thou Holiest

A Rose Breaks into Bloom

Fugue Afm

Franck, Cantabile B

Final Bf, Op. 21

Dec. 25 and 26, 1927

Franck, Fantaisie A

Brahms, My Inmost Heart (two)

O World I e'en must leave

Franck, Meditation Gm

Brahms, O Traurigkeit O Herzleid*

Franck, Chorale Am, No. 3

*This work "is included by permission of G. Schirmer Inc. and Joseph Bonnet; it will shortly be published in Vol. 5 of the Bonnet Historical Series," says a program note. The Brahms works are published by Simrock and the Franck by Durand and Schirmer.

"The Brahms compositions will be repeated at the end of each program." And the complete-Bach series was thus announced: "Beginning in November 1928 a series of recitals will be given, presenting the entire organ literature of John Sebastian Bach."

Four Bach Programs

Feb. 5 and 6, 1928

Fantasia and Fugue Gm

Trio Em, O Whither

Fugue Cm, Legrenzi

Lord's Prayer, O-37

When Adam fell, O-38

Concerto Am, No. 2

O God be Merciful Fsm

In Dulci Jubilo

Toccata and Fugue F

Feb. 12 and 13, 1928

Kyrie Thou Spirit Divine

Now rejoice ye Christians

When on the Cross, O-23

O man thy Grievous sin, O-24

We bless Thee Jesus, O-25

Toccata and Fugue Dm

"Agnus Dei," Mass Bm

Sonata 1: Allegro

O Lamb of God (O)

Prelude and Fugue Gm

Mabel Beddoe was contralto soloist; it was rare for Mr. Farnam to use assisting artists.

Feb. 19 and 20, 1928

Prelude and Fugue C

Canonic Variations C, From Heaven

Prelude and Fugue F (L)

Now comes the Gentiles' Savior
Sonata Em, No. 4
Out of the Deep
By the Waters of Babylon
Prelude and Fugue Ef (St. Ann's)
Feb. 26 and 27, 1928

Prelude and Fugue Dm (L)

Chorale Variations, Hail to Thee

In peace and joy, O-18

Lord God now open, O-19

Sonata G, No. 6

Prelude and Fugue D

Abbreviations: O—Orgelbuchein;

L—Eight Little Preludes and Fugues.

"The recital on Feb. 27 is the 108th given by Lynnwood Farnam in the Church of the Holy Communion. This number comprises 75 miscellaneous programs, 25 programs devoted to Bach, 9 to Franck and Brahms, and 71 service-recitals (with choir)."

And the 20 recitals, each played twice, presenting the complete Bach output was announced on this program for presentation in 1928-1929.

Mr. Farnam quoted on these programs from Whittaker's Heritage of Music, and the first quotation was:

"The old idea that Bach was a pedant with an enormous brain but no heart is rapidly disappearing, and his music has penetrated every home where art is regarded seriously."

Hymnals and the Future Church

Analysis of a New Hymnal Inspires the Thought that Hymns be Used to Unite a Christianity Disrupted by Sectarianisms

By SUMNER SALTER

HE APPEARANCE of a new hymnal *sanctioned by an ecclesiastical body such as the General Assembly of the Presbyterian Church is a matter of religious and musical interest extending quite beyond the limits of the one denomination. President Potter, D.D., of Union College in 1879, said in an article on Music and Worship in the Princeton Review of April, that year: "Hymn singing is a mode of worship in which Christians of every name can unite. We lament the lack of Christian Unity."

If we note the implication that hymn singing is an effective means to Christian unity, and agree that all Christians should lament a divided church, it follows that leading minds in the various denominations should

cooperate in compiling such a collection of hymns as would be acceptable and effective in promoting a United Church.

As this is written there appears in the morning paper a proposal of a "Code to revive United States Churches" by a noted militant leader in the cause of righteousness, Mr. John Haynes Holmes, in which is included a pledge on the part of the churches: "To engage in no cut-throat competition. This means, specifically, to give up denominationalism, to abandon the scandal of sectarianism, and establish one great united body of religion."

The church as an institution is commonly said to be losing ground. One of the reasons undoubtedly is the inability of hundreds of thousands of people to comprehend why, if the aim of the church is to establish the reign of righteousness on earth and peace and good-will among men, it should be split up into so many separate factions. When a

—NOTE—
**The Hymnal," Presbyterian Board of Christian Education, Philadelphia; the book was reviewed on page 492, October T.A.O.

union of Presbyterians, Baptists, Methodists, Congregationalists, Unitarians, Episcopalians, and all others, or even of all so-called non-liturgical churches, comes to pass it will probably be pretty close to the millennium. Even so, it will have become necessary to subordinate many matters of belief and practise to considerations of the interests of the whole, and so an agreement as to the essentials of one branch of the life of the church is of great importance. Is it not possible that hymn singing may be one, if not the most potent, factor in bringing about the fellowship of all who would subordinate denominational distinction to the firm establishment of a United Church?

Our attitude or viewpoint in looking through a new hymnal is that of one whose ideal is a book that would meet the requirements of such a United Church, though recognizing the incompatibility of such a viewpoint with the peculiar features of a Presbyterian creed of the present day.

Taking the book in hand, our first reaction to it is that of physical weight. Why is it that compilers will put over 500 hymns in a collection when not half of the number are used or deserve to be used? Why inflict the penalty of holding a two-pound weight upon the worshipper for his zeal in trying to sing the Lord's songs? Can those be blamed who "refuse to sing the Lord's songs" and prefer to let others do it for them? Is it possible that this is one of the reasons for proverbially poor congregational singing? Of the 513 hymns in this particular collection we should say that less than one half are indispensable, or at least really desirable—230 according to count; 182 seem superfluous padding, and the remaining 101 not of essential importance. It is something to be thankful for that the Editors of this new edition, Dr. Clarence Dickinson and Rev. Calvin W. Laufer, have made the quite extraordinary cut from a total of 734 hymns in the previous 1911 edition, and that the preceding edition in 1895 showed a reduction of 248 hymns from a total of 972 in the collection of 1874.

During a period of thirteen years a record was kept by the writer of the hymns in one of the standard hymnals of the time which were used by various noted visiting preachers at the Sunday morning services of a prominent college. The details of the record are not available but from recollection it may be said that about

130 of the 500 odd in the book were used. As a substitute for that record the following particulars are submitted of a count taken by a friend, covering two services for ten months and one service for six weeks in a large metropolitan church. There were 125 hymns used, one being sung seven times, two six times, and two used five times. In all, 104 hearings were allowed 37 hymns, with 507 in the book. The Ben Ahmed which "led all the rest" was "How firm a foundation," with "Crown Him with many crowns," "O Master let me walk with Thee," and "O Love that wilt not let me go," as close competitors. In the writer's list the leader was Whittier's "Dear Lord and Father of mankind."

The question may naturally and properly be raised as to what hymns are considered superfluous in a selection offered by such expert authorities as the Editors whom we have mentioned.

Without taking the space to list them it may be sufficient to name a few hymns as typical of a number in several different groups. For example, the first hymn in the book: "All people that on earth do dwell," set to "Old Hundredth," seems at first sight and thought unexceptionable in its sturdy strength and dignity as a call to praise; but read it through and you do not go far before sensing that the expression is so back-handed in its phraseology, as witness:

"Without our aid He doth us make;
We are His flock, He doth us feed,
And for His sheep He doth us take." also:
"Approach with joy His courts unto," &c.

and the whole so antiquated and foreign to present-day usage that the thought of the singer is irresistibly occupied with the peculiarity of the

—N O T E —

Upon adopting the then new hymnal of the Presbyterian Church in 1921 I kept a careful record of the hymns used over a period of about nine years in my Presbyterian Church on Central Park in New York City, and by referring to those records now I gather these figures:

- 66 Used once;
- 42 Used twice;
- 169 Used more than twice;
- 457 Never used even once;
- 734 Hymns in the book.

This record is approximately 99% accurate. It includes the periods when two different ministers were in charge, and also a long period when substitutes preached.—T.S.B.

lines rather than with the dominant sentiment of the hymn.

Many other hymns under the same heading express the same sentiment in lines that ring true to the feeling and thought of the singer, as e.g. "O worship the King, all glorious above," "Thou holy Father, we adore," "Praise the Lord, His Glories show," and Dr. Van Dyke's splendid "Joyful, joyful, we adore Thee," set to Beethoven's "Hymn to Joy." Why No. 1, except for its purely academic interest as a sixteenth century product? The number of such archaic and academic hymns throughout the book, fine and interesting as they are to the student of hymnody but contributing only to the weight and volume of the book and practically nothing to the earnest worshipper, is considerable. Here is a version of the 103rd Psalm from the Scottish Psalter (1650) with the lines:

"O thou my soul, bless God the Lord;
And all that in me is
Be stirred up His holy name
To magnify and bless.
All thine iniquities who doth
Most graciously forgive;
Who thy diseases all and pains
Doth heal, and thee relieve."

This hymn moreover is provided with two tune settings. Is it not a little astonishing? As something to illustrate a lecture it may be well and good, but to offer to a worshipping assembly of people to sing—unthinkable.

Another group of hymns which might relieve the weight of the book somewhat covers quite a number which are more or less prosaic and artificial in structure. They remind one of Oliver Wendell Holmes' comment on those of this sort when he was discussing the subject of hymns with Ralph Waldo Emerson. He called them "mere bits of cabinet work." Such a one as this might fall in this group:

"Unto the hills around do I lift up
My longing eyes;
O whence for me shall my salvation
come,
From whence arise?"

From God the Lord doth come my
certain aid,
From God the Lord who heaven
and earth hath made."
&c., &c., through three verses.

Such hymns are frankly uninspiring though they may be mildly devotional. A few are hardly more than statements of fact with only implied or remote expressions of feeling to

supplement the narrative. It is interesting to note in connection with the foregoing reference to the Holmes-Emerson discussion that what they agreed upon as the greatest hymn ever written and Emerson called the "Supreme Hymn," viz., "Thou hidden love of God, whose height," is not in this book nor in other recent books prominent in use, though it is found in the new Episcopal hymnal, also in "Hymns of the Kingdom" and undoubtedly in others preceding these.

Other questionable hymns might be grouped as fantastic and spectacular in conception and verbiage, such as "Round the Lord in glory seated" and—though it may seem like sacrilege to some people to include it—"Jerusalem the golden," the "unreality" of which excited the protest of Canon Kingsley. The "New Jerusalem hymns"—"Jerusalem, my happy home" and "O mother dear, Jerusalem" he described as products of "a mood of individualistic transcendentalism having poetic truth rather than congregational fitness."

And what can be said for those hymns that embody beliefs in matters of dogma which have ceased to appeal to multitudes of devoted followers of the Man of Galilee? Obviously such as are inspired by the mysteries of the Trinity, the Nativity, Resurrection, Ascension, and the Future Life can not conceivably be omitted from a book in which the "Articles of Faith" adopted by the church authorizing its publication precede the order of the hymns. Furthermore no critical consideration of such a collection would sanction an exclusion of the best and most widely accepted hymns of this class unless it should be in a hymnal compiled for the United Church that we have alluded to and hope is to be, when all denominations are merged into one universal church expressive of the true brotherhood of man an' worshipping one common Lord and Father. An exception is in order however to such a hymn as "There is a fountain filled with blood," the implications of which are too shocking to offset any sentimental prejudice in its favor. A discussion of "Rock of Ages" from a similar point of view would no doubt prove unprofitable here.

In the truly superb list of what we have termed indispensable hymns there are a number of new ones which seem likely and deserve to become standard favorites, embodying as they do qualities that reflect the thought and feeling of the present day. Such are "Men and children

everywhere" by Rev. John J. Moment, 1930; "Thee, holy Father, we adore" by the Assistant Editor, Rev. Calvin W. Laufer, 1931, verses which in conjunction with "Alleluia" refrain, set to the old German melody which has become familiar as "Ye watchers and ye holy ones" in the Episcopal Hymnal, make a truly inspiring and ideal hymn of adoration; "O Son of Man, our Hero strong and tender," by Frank Fletcher, from the "Church Hymnary;" "Take Thou our minds, dear God" by Rev. William H. Foulkes, 1918, set to a good tune by Mr. Laufer; "Christ of the upward way" by Rev. Walter J. Mathews; Mr. Laufer's "We thank Thee, Lord, Thy paths of service lead," to another good tune by Mr. Laufer; "Lord God of Hosts, whose purpose never swerving" by Rev. Shepherd Knapp, and others equally good or better which will seem new to Presbyterians though in use in other churches, such as "He who would valiant be" (John Bunyan), and "O Lord of life, Thy kingdom is at hand" (Rev. M. F. Ham, 1912).

A group of some twenty orisons at the close furnishes a grateful supply of material for more restricted use in public service or more intimate circles.

The Editors will be duly blessed for the most acceptable and valuable feature of the insertion of the full text of the hymns between the two staves of the music score, contributing greatly to the comfort and ease of the singer and going a long way to insure everybody's singing.

If any comment other than compliment were to be made about the

music of the book it might be said that what has been mentioned in regard to the academic and archaic character of some of the hymns may apply equally to a considerable number of the tunes. It is idle to argue the question of the fitness of the old German chorales. In general, taking them in mass, their idiom does not suit the expression of present-day religious feeling. No one of course would think of discarding "Ein' feste Burg," "Nun danket," the "Passion Chorale," or want to exclude "Nun ruhen alle Wälder," or fail to recognize the value of what has come from this special source, but the introduction of new tunes raises the question whether or not the best of the field has not been gathered.

Much the same applies to the use of tunes from other foreign sources, Welsh, Irish, plainsong, etc. The savor of mediaeval ecclesiasticism in plainsong does not suit the taste of this more matter-of-fact age. Furthermore the absence of any metrical element, leaving the movement of the voices to the individual conception of the relative importance of the words is unquestionably fatal to the success of any attempt by a congregation.

An extraordinarily complete topical index, covering ten pages and every phase of hymn character, will be found most helpful to a prompt finding of "the right hymn."

The book is a notable contribution to the store of church hymnals in its scholarly editing, the thoroughness with which it covers the field, and the wealth of material provided for the inspiration of the church.

The Recessional

Details of Routine that Add Greatly to the Effectiveness of the Recessional and Close the Service Impressively

By MISS ELIZABETH VAN FLEET VOSSELLER

HE SERVICE draws to a close, the minister finishes with a prayer followed by the benediction. Or the benediction may be given at the close of the recessional, if the minister remains in the pulpit. However if the minister retires with the choir, the benediction may be given, after the recessional is finished, at the door through which the choir has passed out.

The choir sit quietly through the sermon, bow their heads reverently during the prayer, then lift them slightly toward its close, to watch the organist's signal for the choral

response. At the first note of the recessional the choir stand, each chorister with book in hand, opened to the proper place. The choristers with their programs must be trained to anticipate the service by finding the place of the next song or text as soon as they are through with the matter in hand.

Following the choral response to the closing prayer, the organist introduces the recessional, unannounced; promptly on the first stanza the choir begin to sing. Mentally they are conscious of the beat "left-right," although there is

no movement of the feet (but a good posture); each foot rests firmly on the floor. At the first word of the last line in the first stanza, the choir turn with military precision in the direction they must leave the stalls. Then finishing the line of their song, they feel the silent "left-right" between the verses as in the processional, and begin to march on the first beat of the second stanza.

The crucifer leaves his place when the choir begin to sing, moving down the steps to the cross; he takes it from its standard, waiting until the choir reach him, when he proceeds to lead them out of the church.

At the start, the organist leads the choir, but as they proceed away from him, he gradually drops the lead, and simply follows them, playing softer and softer until he stops entirely when they leave the church.

The minister and organist's assistants follow the line out, and if the benediction has not yet been pronounced, the minister remains at the door, having already passed through, and pronounces the benediction from there. At the benediction's close, the door is softly shut by an usher, and the final amen is heard from far away.

As the minister pauses at the door for the benediction, the organist's assistant passes right on to the choir, to lead their final stanza and the amen. Sometimes a manifold-amen is used here, with a slight pause between it and the close of the stanza. But when the choir have finished their amen, they do not drop out of attention. Everything remains in perfect order until permission is given to disband, when the choristers move to the robing-room.

Should their way take them past the church door, they should be cautioned to make no noise, and more, insist on this quiet! If possible, do not permit the choir to be seen after the recessional. The final effect on the congregation was dignified, orderly, beautiful, and spiritual; to observe the confusion of unvesting, the natural noise, however slight, of a group of youngsters freed from the restraint of a formal service, destroys the impression we would like to leave with the congregation. Yes, it's only a small thing; but any bad effect is subtle, and is important if we desire the music to remain an inspiring and spiritual influence of worship.

If the minister follows the recessional with a benediction from his pulpit, which necessitates his remaining in church when the choir goes out, the benediction should be given after the final amen has been heard far away, from the retiring choristers. The organist may substitute a softly-played amen in the key of the recessional; he modulates to his postlude, which should be in the atmosphere of the service.

Some congregations are asked to be seated for the postlude, which requires beautiful playing of a carefully prepared piece of music; it does much to increase a taste for fine organ-music.

The choir, out of the church and unable to hear the minister give the benediction from the pulpit, after singing their amen may use a benediction of their own, led by the assistant or a member of the senior class. The following benediction is suggested for this use:

"Grant, Lord, that the words we have said and sung with our lips, we may believe in our hearts; and what we believe in our hearts, we may perform in our lives. In Christ's name, amen."

The congregation stands at the recessional and may sing with the choir as they march out; but all congregational singing should cease the instant the crucifer has passed through the door leading from the church. To hear a voice here and there in the church, destroys the spiritual impression felt by the listening congregation, as the singing recedes. Psychologically, the choir seem to voice the soul's response to the hymn. And this is specially so when the recessional finishes each stanza with a refrain, viz:

"Through Life's long day and
death's dark night,
O gentle Jesus be our Light."

or—

"O come to my heart Lord Jesus,
There is room in my heart for
Thee."

In selecting a recessional, choose one bearing on the topic of the service if possible, also one which has in it a quality of hope and courage, or a prayer. Such hymns are inspiring and helpful for the congregation to carry home with them. Also watch the rhythm and select one easy to march with.

Should the choir sing in parts? Well, opinions differ. It will be right and proper to use parts if they can be sung well; but with all the requirements of a good processional and recessional, the result will be more secure, and easier for

the choristers, if they sing in unison. Remember there is always a young group just entering the under-part section. For them it will be difficult to keep their part true, march in perfect step, and watch the tricky situations to be found in the aisles, the steps, and choirstalls of every church.

But if part-singing is done for the recessional, retain a group of sopranos for the outer door, where they may be stationed to cover up the wide skips of the cub tenors and basses—whose singing at this state is not a soulful sound to the ear. With sopranos stationed at the door, their higher voices will easily absorb these inexperienced under-parts.

Always remember that music is a beautiful art. Strive for beauty in every detail.

What Shall I Play?

Answer No. 3

*By CARL F. MUELLER
Central Presbyterian Church
Montclair, N. J.*

THIS SHOULD be interesting to every organist in the profession to know what his colleagues play Sunday by Sunday. Those who still give organ recitals keep us pretty well informed through the recital columns of the various music magazines. Less frequently, perhaps, we have opportunity to scan the service lists of some of the leaders in the profession. But entire articles devoted to service organ music are new and novel, at least to me.

Consequently, when Mr. Milligan's article appeared in the July T.A.O. it immediately caught both my eye and my interest. I cannot boast of such a systematic card-indexed record, although I do set down the date when each composition is played, right on the piece itself, and in that way guard against frequent repetitions. If he modestly refers to his list as "just a common or garden variety of church organist's library," I am afraid mine will have to be dubbed a "quick-grass or weed variety" or anything else that, like Topsy, "jus' growed up" . . . because it lacks the "cultivation" that even a garden must have to sustain its reputation.

From his sanctum the editor of T.A.O. practically commands me to supply Answer No. 3 and he adds: "Make it snappy; must have it by Oct. 5th." This gives me just

a few hours more than a week's time, which wouldn't be too bad under ordinary circumstances. But when one has just returned from ten weeks in Vermont, God's country (although T. S. B. says that Maine's the place) it is rather difficult to get one's thoughts focused on preludes, offertories, and postludes. This is particularly distressing when one considers that these thoughts will be set down in printing, possibly read, and perchance taken seriously.

Before presuming to give any personal suggestions, I would like to add that Mr. Milligan's list was in such absolute conformity with one that I might have compiled, that mention of the fact may be in order. For example, a church season never goes by during which I haven't played Bubeck's splendid Meditation, as well as the Fantasia. Arcadelt's Ave Maria receives not only an annual rendition as an organ selection, but is used in its original choral version, "Hear my Prayer, O Lord" (E. C. Schirmer) several times during the season. There may be better arrangements of Luther's "Ein' feste Burg," but I use Faulkes' every year. Negro spirituals may or may not be out of order in a regular church service, but Ditson's setting of Swing Low Sweet Chariot makes a grateful organ selection. The Prelude to Parsifal is always a fine service selection, but during the Lenten period there is nothing to compare with it. Thus I might go on ad infinitum.

Most of Mr. Simpson's suggestions are also contained in my repertoire. I would especially reinforce his enthusiasm for the Bach Book of Airs edited by Barnes (Boston Music Co.) It certainly is a valuable and practical collection and ought to be in every library.

To me the perfect prelude is one that begins quietly, builds up to a tremendous full organ climax and then gradually diminishes, ending quietly as it began. Again, the subsiding after the climax is not as essential as the two first-named requisites. Rarely, however, should the prelude begin fortissimo or even forte; ending with a climax is quite a different matter. My readers will at once recall Philip James' Meditation a Saint Clotilde (Ditson) as meeting these specifications. Here are a few others that at least to me seem to be just right:

Wagner-o, Lohengrin Prelude,
ar. Eddy

Fibich-h, Paradise, ar. Urban

Rowley-h, Benedictus
Noble-g, Solemn Prelude
Warner-g, Sea Sketch
Bossi-sb, Hora Mystica
Bossi-sb, Hora Gaudiosa
Groton-o, Prelude F, in 5-4 time.
Mailly-o, Invocation; Mr. Courboin used to play this a great deal.
Browne-tj, Contrasts, lives up to its title.

Reger-sp, Benedictus; when other Reger compositions fail, try this one.

Milligan-a, Prelude on Traditional Melody; this is one of the type that ends full organ, making a stunning introduction to a festival service.

Jenkins-j, Dawn; the breaking of day is depicted from the first glimmer of light to the full glory of the morning sun; ends fff.

After all is said and done, about as acceptable and certainly most appropriate are the preludes founded on German chorale melodies and the more recent ones on well-known hymntunes. Considerable space was given to this subject in recent issues of T.A.O. and the reader is again referred to the back issues for the very comprehensive lists given there.

I find the slow movement from the Beethoven Pianoforte Sonatas as transcribed for organ by Mr. Howard R. Thatcher of inestimable value as service music. What does it matter if these sublime pages were not originally conceived for our beloved instrument? Would anyone dare to say that this was music unworthy of our instrument? Did not even the great J. S. play transcriptions? Very well, then. Lay aside your prejudices and shelve your orthodoxy. Add some of the music of the second of the great B's to your repertoire. It may so happen that some one in your congregation will rise up and call you blessed for so doing. Incidentally these transcriptions come in two volumes and are published by G. Fred Kranz, Baltimore, Md., obtainable from J. Fischer & Bro.

While we are on the subject of transcriptions, the biggest value I know of is a collection called Eight Russian Organ Pieces, transcribed by representative American organists, published by Ditson, and selling (unless the price has been advanced) for just fifty cents. The only one in it that I haven't used is Amani's Orientale and, with the possible exception of Rimsky-Korsakov's Song of India (I played that once when a missionary talked

on India) the other six all make good Sunday organ music.

Now as to offertories, it seems to me that there is a splendid opportunity for an exchange of ideas. I was taught and have always held the opinion that the organ offertory was the one permissible break in the order of service. The inevitable mechanics incident to taking the offering seemed to me to justify the introduction of organ music that was not necessarily deeply devotional, but something that could on occasion be as sprightly as the Hollins Spring Song (Novello), as fascinating as the McKinley Cantilene (J. Fischer & Bro.), or even as popular as the Lemare Andantino. In these later days, I am having to accustom myself to an anthem as an offertory, the authorities hoping thereby to eliminate the break in the service which, to me at least, seems so utterly unavoidable. I dislike to have the kind of texts sung that I believe should be sung during a church service, while the jingle of coin or the moving about of the ushers is necessarily detracting the minds of the worshipers. If T.A.O. will open its pages to such a discussion, I should like to see some lively arguments on Organ Offertories versus Anthem Offeraries, or stated the other way around would be just an enlightening.

Postludes should adapt themselves to the mood of the service. If the sermon has had a strong, challenging note, then by all means bring on your Widor Toccatas, or better still, give the American composer a break and play Dr. Roland Diggle's fine Toccata Jubilante. He will be glad; his publishers will be glad, and I doubt not but that your congregation will be glad that the old war-horse is getting a much-needed rest.

If on the other hand the sermon strikes a penitential tone, as at communion, it would be ruinous to boom forth on a full-organ combination. These are the times when the slow movements of the standard organ sonatas come in just right.

Here are a few others that will "drown out" the congregation that becomes conversational just as soon as the final amen has been said or sung:

Diggle-o, Paean of Praise
Cole-a, Song of Gratitude
Kinder-j, Jubilate Amen
Diggle-g, Festival Procession
Silver-j, Jubilate Deo

Saint-Saens-xd, Marche Heroique

Diggle-a, Song of Exultation

Finally, I wonder how many of my readers are acquainted with the two volumes edited by Karl Straube, the present cantor of Leipzig, called *Alte Meister des Orgelspiels* (Old Masters of the Organ) and published in Peters edition? Contained therein are works by such masters as Georg Bohm, Nikolaus Bruhns, Buxtehude, Frescobaldi, Froberger, Pachelbel, Scheidt, Sweelinck, etc.—music of the most severe type, to be sure. On the other hand, it is also of the type not generally associated with the theater, nor frequently heard over the air. And I have a growing feeling that there is an abiding value in church organists' playing a type of organ music for a church service that is not reminiscent of the secular world.

In the same edition and also edited by Dr. Straube is a collection called *Choralvorspiele Alter Meister* (Choral-preludes of Old Masters). These are of the pre-Bach era and although most of the tunes on which they are founded will be unfamiliar to our American church-goers, there is an atmosphere about them which is unmistakably of the church. Being shorter and less involved than many of the Bach choralpreludes, they make excellent service material.

In somewhat similar vein, although chronologically belonging for the most part to our own day, is a series of three volumes edited by one Wilhelm Trenkner, published by Leuckart in Leipzig and entitled *Orgelklaenge aus neuerer und neuester Zeit* (Organ Echoes of Modern and Recent Times). Herein one will encounter such names as Karg-Elert, Paul Gerhardt, Rheinberger, Sjögren, Max Reger, Paul Krause, Gunther Ramin, Enrico Bossi, etc. There are choralpreludes, characteristic pieces, tone-poems, meditations, fugues, and a wide variety of materials of varying degrees of difficulty, suited for study, church, and concert use. It would be worth the time and effort needed to investigate these collections.

—SOWERBY—

We regret to record the death of Mrs. Mary Sowerby, mother of the composer, on Oct. 1, in her 68th year, at her home in Grand Rapids, Mich.

BROOKLYN, N. Y.

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V 24. R 26. S 46. B 20. P 1876.
PEDAL: V 2. R 2. S 13.

EXPRESSIVE

32	Resultant
16	*BOURDON 44
	*Stopped Flute (S)
	Spitzfloete (G)
	CONTRABASS 68
8	*Bourdon
	Spitzfloete (G)
	Contrabass
4	Contrabass
2	Contrabass
16	Tromba (G)
	*Cornopean (S)
8	Chimes (G)

*Enclosed with the Swell; all others are in the Great chamber.

GREAT: V 8. R 8. S 11.

EXPRESSIVE

16	SPITZFLOETE 109
8	DIAPASON 73
	VIOLIN DIAP. 73
	Dulciana (C)
	HARMONIC FLUTE 73
4	OCTAVE 73
	Spitzfloete
2 2/3	TWELFTH 61
2	FIFTEENTH 61
8	TROMBA 85r16'
	CHIMES 25t
	Tremulant

SWELL: V 9. R 11. S 13.

16	STOPPED FLUTE 97
8	DIAPASON 73

	Stopped Flute
	SALICIONAL 73

4	OCTAVE 73
2	Stopped Flute

III	Stopped Flute
	MIXTURE 183

12-15-19

16	Cornopean
8	CORNOPEAN 85r16'

	OBOE 73
	VOX HUMANA 73

Tremulant

CHOIR: V 5. R 5. S 9.

8	VIOLIN DIAP. 73
	DULCIANA 73

	UNDA MARIS 73
	Spitzfloete (G)

4	Spitzfloete (G)
2 2/3	ROHRNASAT 61

2	Spitzfloete (G)
III	Ripieno

8	CLARINET 73
	Tremulant

COUPLERS 24:

Ped.: G-8-4. S-8-4. C-8-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

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Combons 30. Manual Combons

control also Pedal stops.

Crescendos 3: G-C. S. Register.

There are cancels for each division and for full-organ; also crescendo-indicators for each shoe, indicating exact position. All manual-to-pedal couplers are operated in duplicate by thumb-pistons and toe-studs.

Unification has been done by necessity of appropriation and not by choice. The points to notice in this particular are that Mr. Courboin does not use unification for the Octaves of his Great and Swell, nor for the Great Twelfth and Fifteenth and Swell Mixture. Mr. Courboin's choice of reeds is enlightening.

Derivation of the Ripieno borrowings is withheld as the builder's specialty.

The console is all-electric.

Crescendo-shutters are operated on 12-stage mechanism. The Swell Vox is double-enclosed.



ALBANY, N. Y.

TRINITY METHODIST

M. P. Moller Inc.

Finisher, R. O. Whitelegg
Organist, Lawrence H. Pike
Contract, Dec. 18, 1931.
Dedicated, Oct. 10, 1933.
Recitalist, Charlotte Lockwood
V 58. R 61. S 107. B 43. P 4097.
PEDAL 5": V 4. R 4. S 20.

EXPRESSIVE

32	Resultant
16	DIAPASON 44w
	Diapason-2 (G)
	Dulciana (C)
	BOURDON 44
	Bourdon (S)
	VIOLONE 44w
	CONTRABASS 46 32m

8 Diapason

Dulciana (C)

Bourdon

Bourdon (S)

Violone

Bourdon (S)

Tromba (G)

Waldhorn (S)

Tromba (G)

Tromba (G)

ECHO:

16 Echo Flute (E)

8 Chimes (E)

Diapason and Violone are in the Great chamber, Bourdon and Contrabass in the Choir.

GREAT 5": V 10. R 13. S 15.

EXPRESSIVE

16	DIAPASON-2 32 85m
8	DIAPASON-1 40 73m
	Diapason-2
	HARMONIC FLUTE 85m
	8'-48' 4'-56"
	CLARABELLA 73ow
	GEMSHORN 52 73m

4	OCTAVE 54 73m	GAMBA 56 61m	Chimney Flute (S)
	Harmonic Flute	G. CELESTE 56 61m	GAMBA 58 73m
2 2/3	QUINT 64 61m	4 ORCH. FLUTE 61w	Chimney Flute (S)
2	SUPER-OCTAVE 68 61m	16 Tuba tc	Gamba
IV	MIXTURE 244m 15-19-22-26	8 TUBA 73r	SWELL:
8	TROMBA 12" 85r16'	FRENCH HORN 61r	8 CHIMNEY FL. 56 97wm
4	Tromba	ORCH. OBOE 61r	16'
8	Harp (C)	4 Tuba	SALICIONAL 56 73m
4	Harp-Celesta (C)	Tremulant	Dulciana (G)
	Tremulant	ECHO DUPLEXED 5": V 8. R 8. S 13.	4 Chimney Flute
ECHO	DUPLEX: S 13.	16 Echo Flute tc	Salicional
16	Echo Flute	8 GEIGEN DIA. 44 73m	2 2/3 Chimney Flute
8	Geigen Diapason	ECHO FLUTE 56 97wm 16'	2 Chimney Flute
	Echo Flute	E. F. CELESTE 56 61m	8 TRUMPET 4" 73r
	Echo Flute Celeste	MUTED VIOLIN 52 73	Tremulant
	Muted Violin	M. V. CELESTE 52 61	COUPLERS 10:
	M. V. Celeste	VOX ANGELICA 62 61m	Ped.: G. S.
	Vox Angelica	4 Echo Flute	Gt.: G-16-4. S-16-8-4.
4	Echo Flute	Muted Violins 2r	Sw.: S-16-8-4.
	Muted Violins	2 Echo Flute	Combons 8: G-P 4. S-P 4.
2	Echo Flute	8 TRUMPET 73r	The entire organ is enclosed in
8	Trumpet	VOX HUMANA 61r	one chamber; Swell Tremulant af-
	Vox Humana	CHIMES 25t	fects also the Great.
	Chimes	Tremulant	The Quintadena and Fugara in
	Tremulant	COUPLERS	the Choir, and Diapason and Oboe
SWELL 7": V 18. R 18. S 19.		Ped.: G-8-4. S-8-4. C. L-8-4. E. e.	in the Solo are for later installation.
16	BOURDON 73wm	Gt.: G-8-4. S-16-8-4. C-16-8-4. L-16-8-4. e-16-8-4.	The Swell Mixture, it will be
8	GEIGEN DIA. 46 73m	Sw.: S-16-8-4. E.	noted, is split so that the organist
	STOPPED FLUTE 73wm	Ch.: S-16-8-4. C-16-8-4. L-16-8-4.	is given the privilege of using three
	SPITZFLOETE 46 73m	So.: G. S. L-16-8-4. E-16-8-4.	of the ranks individually and in any
	VIOLE D'ORCH. 62 73m	Triplets: Great-Echo; Solo-Echo.	combination he desires; the fourth
	SALICIONAL 58 73m	E—indicates Echo-Solo Organ;	rank is available only with the full
	VOIX CELESTE 60 tc 61m	e—indicates Echo-Great duplex.	Mixture.
4	DIAPASON 60 73m	ACCESSORIES	The Solo Organ is back of the
	FL. TRAVERSO 73w	Combons 49: P 7. G 7. S 7. C 7. L 7. E 4. e 3. Tutti 7.	console, with the other main divi-
2 2/3	TWELFTH 61	Manual combons control Pedal	sions on the opposite side of the
2	FIFTEENTH 61	Organ on second touch.	chancel.
1 3/5	Flauto Traverso	Crescendos 6: G. S. C. L. E.	In the Echo the 4' Muted Violins
IV	SEVENTEENTH 61	Register (separate shoe for each).	plays two 8' ranks, the Celeste from
	Mixture 61 12-15-17-19	Crescendo Coupler: All shades to	tenor-C.
16	WALDHORN 10" 73r	Swell shoe.	The Great Organ's chamber is
8	TRUMPET 10" 73r	Great Transept Shutters Closed—an on/off enabling the organist to	unusually roomy and high, with
	OBOE 73r	separate the transept shutters (between the Great chamber and the	shutters on two sides—into the chancel
	VOX HUMANA 61r	transept) from the Great shoe so	and nave. With the shutters open it has the effect of an unen-
4	CLARION 10" 73r	that they will not open when the	closed Great. The provision for
	Tremulant	shoe opens the Great shutters fac-	preventing the opening of the shutters
CHOIR 5": V 10. R 10. S 17.		ing into the chancel.	into the nave will be fully ap-
16	DULCIANA 44 97m	Reversibles: Full Organ;	preciated by experienced artists.
8	ENG. DIAPASON 48 73m	G-P. S-P. C-P. L-P.	The reversible operating on the
	Dulciana	16' Stops Off Manuals	manual 16' stops does not move the
	UNDA MARIS 58 61m	Harp Dampers; Chimes Dampers.	stops themselves, else it would be a
	CONCERT FLUTE 73w	Cancels: Tutti; All Tremulants;	cancel.
	QUINTADENA 73	All Couplers.	The reason for stopping the 16'
4	VIOLA 54 73m	THE CHAPEL ORGAN	Echo Flute of the duplexed Echo
	Dulciana	V 7. R 7. S 18. B 11. P 506.	Organ at tenor-C is that the bottom
	ROHRFLOETE 73w	PEDAL:	octave has been built to serve the
	FUGARA 73m	EXPRESSIVE	Pedal Organ and is too heavy to be
2 2/3	Dulciana	16 BOURDON 44	of artistic usefulness on the manuals.
2	Dulciana	Chimney Flute (S)	Scales of the important registers
1 3/5	Dulciana	8 Bourdon	are given, and also wind-pressures.
8	ENGLISH HORN 61r	Chimney Flute (S)	The former is valuable as showing
	CLARINET 61r	GREAT:	the material put into the organ, and
	HARP 61b	EXPRESSIVE	the latter is especially interesting to
4	Harp-Celesta	16 DIAPASON 40 73m	those who have kept themselves in-
	Tremulant	DULCIANA 60 73m	formed of recent discoveries and
SOLO 12": V 8. R 8. S 10.			trends. A mere list of the names
8	DIAPASON 61		engraved on the stop-tongues or
	FLUTE 61ow		stop-knobs is hardly worth the ink

it takes to print it; certainly such a pretense does not in any way represent an organ. We are therefore grateful to any builder who pays the organ profession the compliment of recognizing that we are intelligent enough to appreciate the value of these important details.

The duplexed Echo Organ is the gift of Mrs. Isdora Skinner in memory of her daughter.

Mrs. Charlotte Lockwood, M.S. M., dedicated the organ in the following program:

Andriessen, Chorale
Franck, Adagio
Wesley, Gavotte F
Bach, Thou Prince of Peace
Bach, Toccata and Fugue Dm
"Bring forth," Sullivan
"Forward to Christ," O'Hara
Russell-j, Bells of St. Anne
Candlyn, Evensong
Parker, Scherzo Ef
Yon-j, Echo
Karg-Elert, In Dulci Jubilo

The two tenor solos were sung by M. P. Moller Jr.

After the dedicatory recital Mrs. Charlotte Lockwood, one of the most brilliant of the younger school of recitalists, made these comments:

"I found the ensemble highly satisfactory for clarity, quality, build-up, and harmonic development, which was to be expected of Mr. Whitelegg, schooled in the Willis and Cavaille-Coll tradition. He knows his ensemble—nor does it seem to my ears extreme in tending toward too harsh, hard Diapasons and upperwork.

"But there is the other angle which I am vitally interested in as well—the softer registers and orchestral coloring which I think of as being more or less peculiar to American development.

"There are some choice flutes in the organ, especially the Swell Spitzfloete and the Solo Clear Flute. The reed voicing throughout is of the finest and there is much delicate and beautiful voicing in the Choir and Echo.

"I am heartily in favor of duplexing the Echo Organ when it is sizable, as in this case; it is then possible to treat it as a separate two-manual instrument.

"The entire organ is enclosed, and while I am not in favor of enclosing the entire Great in organs of forty or more stops, I can say that this enclosed Great is the most satisfactory I have ever heard. It has unusually ample openings as well as extra swell-shades in the transept—which I am willing to admit make a great difference."



MR. EDWIN ARTHUR KRAFT who celebrates his 25th anniversary at Trinity Cathedral, Cleveland, Ohio, in a recital Nov. 6, playing the program given in our Advance-Programs column. Mr. Kraft is a walking dynamo. He is organist of the Cathedral and there plays two series of recitals, one every Sunday at 5:00 and the other the first Monday of each month at 8:15. As director of music at Lake Erie College he will give six recitals this season, direct a choir of 70 girls, and present a monthly afternoon musicale with them at the College—when Miss Florence White becomes his substitute at the Cathedral. During the summer he gave ten recitals in the Cathedral from July 9 to Sept. 10, and in June the City was the scene of one of the finest conventions the organ world ever had, and Mr. Kraft as chairman of the committee was responsible for the excellence of the program offered.

Mr. Kraft was born in New Haven, Conn., and graduated from Yale University School of Music, studying organ there with Mr. Harry Benjamin Jepson, and one year each with Guilmant and Widor in Paris. He became Cathedral organist in 1907, deserted the fold in 1914 to become municipal organist of Atlanta, Ga., where he remained only twenty months, the Cathedral in the mean time deciding it couldn't get along without him and requesting his immediate return.

Mr. Kraft's first recital in the Cathedral was played Oct. 25, 1907, and that program was:

Hollins, Concert Overture Cm
Faulkes, Cantilene; Matins.
Jadassohn, Scherzo
Shelley, Berceuse

Wolstenholme, Allegretto
Rogers, Bridal Song

Tchaikowsky, Andante Cantabile

His outside recital engagements, especially dedications, have taken him throughout the country; at Trinity he has given about 300 recitals.

His choir activities are hardly less extensive for he conducts three rehearsals a week at the Cathedral and three each week at Lake Erie College. He is also associated with the Kimball Organ, trying to guide committees safely in the complicated business of buying and installing an organ.



—VAN DUSEN NOTES—
The following Van Dusen pupils have been recently appointed:

Burton Lawrence of Wellington Avenue Congregational, Chicago, to First Congregational, Ellyn, Ill., where he will have a chorus of 44;

Kenneth Cutler, of Jackson Boulevard Church, Chicago, appointed to follow Mr. Lawrence at Wellington Avenue Church;

Miss Marie Cowan, formerly Mr. Cutler's assistant, to follow him at Jackson Boulevard Church, Chicago.

James Cunliff has been appointed organist of Granville Avenue M. E., Chicago, where he served last year as assistant.

Dr. Edward Eigenschenk under Mr. Van Dusen's management gave a recital Oct. 30 in the First Baptist, Elgin, Ill.

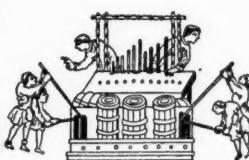
The Illinois F. M. C. presented Mr. Lawrence, winner of the state contest, in a recital Oct. 13 in the Hall of Religion at the Exposition.

The Van Dusen Club, a unique organization composed exclusively of Mr. Van Dusen's past and present pupils, opened its season of meetings in Chicago Oct. 23.

—WORCESTER, MASS.—
The Kimball concert organ in the new Municipal Memorial Auditorium will be heard in its first formal recital Nov. 6th in the evening when Mr. Palmer Christian plays the program as given in our Advance-Program column on page 569 of this issue. Readers will find a picture of this beautiful Auditorium on page 183 of April 1933 T.A.O. The stoplist will be presented in our next issue. The 74th music festival was celebrated last month, Albert Stoessel conducting. The auditorium seats 4500 persons and the stage accommodates a chorus of 500.

Notes &

Reviews



Editorial Reflections

Pennies and Hymns

EVERY well brought-up Methodist has heard innumerable preachers refer to that interesting Bible passage where the good preacher of old lamented, "Alexander the copper-smith did me much evil." The inference was that a good Methodist would not drop copper into the collection basket but silver coins, the larger the better. Now Mr. Mueller starts something by wanting an argument on organ offertories versus anthem offertories.

Many years ago Prof. Rowland W. Dunham, otherwise usually in sedate mood, and Mr. Percy Chase Miller, rarely too sedate, wrote text and music for an anthem to be used only and always for the offering. One look at music and text convinced me that at least there were three persons in the world who heartily loathed the church's passing the money-basket in the middle of an otherwise solemn service.

There is no more reason for taking the collection in the middle of the Sunday morning service than there would be for the treasurer's making a public ceremony of his account-keeping, or the minister's bringing his secretary into the pulpit and dictating official letters in the presence of the congregation. We must remember that times have changed since George the Third was king. Money should be collected by check through the week or once a month, or before or after the services. Business routine should be kept out of the service, if we're really in earnest about our religion.

Between the ideal and the real there is often a great gulf which timid persons are afraid to cross. There may be some warrant on

rare occasions for taking a special offering for a special charitable cause, but to take the regular business running-expense money as a part of the ceremony of meditation or worship is both absurd and false on the face of it, for it is distinctly not a contribution to the Lord but the congregation's contribution to its own comfort and its own services. It makes it easier for the old-style preacher if he can make his people think they are giving money to the great Creator of the world who has given them everything good they possess, but it is more honest to face the music squarely, call it merely running-expenses, and collect it decorously and in a business-like way.

Until that happy ideal arrangement is made it would seem best to have the choirmaster pay no attention whatever to the money-collecting and carry his service through as best he can, ignoring the distraction. Instrumental music quite often can speak a more eloquent message than vocal music, but it always seems forced to place a piece of organ music anywhere else in a church service excepting as prelude or postlude; using the organ solo to accompany the money-collecting merely breaks the service all the more sharply at that point, calling attention the more violently to the mockery of money-changers and their activities in the midst of a solemn service. On the other hand, if we use an anthem at that point we ignore the money, call no attention to the needless break, and thereby get over it with less violence to the service.

The argument that the congregation cannot listen to a good anthem while the collection is being taken, and that the minister wouldn't say his prayer or preach his sermon while the money was being solicited, is no argument at all. Musicians are in the service not to

be glorified, nor to assert their rights. Let the minister take that attitude if he will, but it is for the musician to lead the services out of the chaos of their inefficiency; and that cannot be done in any other than the spirit of contrite earnestness. There is too much sham about the average service anyway.

Perhaps some of the junior organists may want to know how the masters handle their anthems during the money-taking. It is most effectively done by lengthening the organ's prelude to the anthem till the money-changers (whom Christ himself once drove out of the temple, not invited in) have gotten their baskets, gone to their respective aisles, and started their collections. Then the choir is ready to sing. The money-changers wait in the rear of the church till the anthem is finished, march proudly forward as though they had done a noble thing, and present the money to the preacher, and all the while the organist is improvising.

—t.s.b.—

Mr. Salter asks some questions about hymns and takes the surprising stand of the modernists, that if Christianity and the Bible are worth retaining at all they are worth retaining as they exist and not as the innumerable sects want you and me and the other fellow to believe they exist. The Bible says somewhere that its meaning and message are so clear that he who runs may read and understand. The sectarian preachers say that's all humbug and in reality nobody can understand but a seminary graduate, and that unless the seminary graduates tell us what the Bible means we'll never know.

The Catholic Church was the original; it had and has a right to hold to its creeds and ideas. Martin Luther saw some things he did not like, and the Lutheran Church came into being; it had and has a perfect right to hold to its creeds and ideas. In England one of the

good old kings had excellent reasons for deciding to rule their own church and their own land and keep Rome out of it; all of which was perfectly right and wholesome, and the Episcopal Church had and has reason to hold to its creeds and doctrines. Has any other church any right to preach sectarianism and call it Christianity?

Now Mr. Salter wants to eliminate all heathenisms from the preaching of Christianity and found the thing actually on what Christ taught. To do that we must of course pay more attention to what Christ did than to what He taught, for the record of His acts seems to be more complete than the record of His words; and it is often more difficult to interpret the meaning of words than of acts. He begins with the hymnal and wants to eliminate the rubbish. He found in one hymnal of over five hundred hymns the congregation was using only one hundred thirty, in another of five hundred seven hymns the congregation was using only one hundred twenty-five, and I found by computing my own record that my congregation was using only one hundred sixty-nine out of the seven hundred thirty-four hymns in the book.

In other words, padding. Padding, the one great inutility of the church service. Sermons must be preached even when the preacher has not a thing in the world to say. Hymnals must be crowded with innumerable hymns that no congregation in the world can ever care a rap about learning to sing. Two services a Sunday must be held whether anybody wants to come or not. Neighborhoods that can be adequately and effectively served by but three churches have to support six or a dozen. The plain fundamentals of the golden rule of life have to be padded with innumerable restrictions and creeds.

This is the condition which every organist realizes is a handicap to him and to his church and to everybody. Fortunately we can do something about it; not much, but a little. And progress is more sure when it is made by little steps than by violent revolutions. If we use our powers of selection to eliminate the blood-thirsty and showmanship texts in our anthems, confining them to helpful, practical, and beautiful words, we have gone a long way and there is no preacher in the land able to stop that good work. Then whenever we do have opportunity to take a hand in the selection of

hymns, if we apply common sense instead of theology to the selections, we again offer practical help. Give a congregation sane texts for ten years and it won't be so fond of the rubbish it now accepts.

Even a shoe-store must have all sizes and styles of shoes to fit all kinds of feet; it need not disturb any organist that the kind of music he knows is best to fit his kind of a congregation won't do at all for the Brick Presbyterian Church on Fifth Avenue or St. Bartholomew's on Park Avenue. It never pays to be an imitator. It is better to be honest with ourselves and do what we think is best. The horror of it is that only too often we keep on doing things without thinking at all.

Through the season that is already upon us we can do much with our music, if we are honestly interested in trying to help our congregations, by giving them the music we well know will talk to their hearts and set their minds to working under the benificent influences of the four walls of the church and the plain, simple, fundamental, but totally complete golden rule upon which not only Christianity but all life ought to be and can be founded. I believe

America could repeal every law in the land, set up the golden rule as its law, establish courts and judges free from control, and be a happier and more prosperous nation than we've ever yet been. The church is the best place to begin the experiment.

American Composers

Symposium on American Works Used by American Recitalists

List No. 7

Compiled by Charles Henry Doersam
Barnes' First 'symphony'

Bingham, Prelude and Fugue Cm
St. Flavian

Chadwick, Theme-Variations-Fugue,
for organ and orchestra; and also
as arranged for organ solo by
Wallace Goodrich.

Cole, Rhapsody
Grasse, Serenade
Jepson's Sonata 2, a Pageant
Mason, Passacaglia and Fugue
Sowerby, Carillon

"Here are the pieces I especially like," is Mr. Doersam's comment—and it's as valuable a comment as it is brief.

List No. 8

Compiled by Dr. Rollo F. Maitland
Buck-o, Wedding March Bf (pr)
Brewer-g, Springtime Sketch (or)

- Biggs-g, Sunset Meditation (or)
- Banks-h, Beyond the Aurora (or)
- Cadman-j, Legend F (or)
- j, Meditation (or)
- Dickson-t, Paean (pr)
- Foote-a, Nocturne Bm (or)
- Fry-uw, Siciliano (or)
- Miller-j, Festival Postlude (pr)
- j, Nocturne F (or)
- g, Scherzo Symphonique (pr)
- S. M. Maitland-j, Canzonetta (or)
- t, Sunrise in Emmaus (or)
- McCollin-o, Berceuse (or)
- h, Cherubs at Play (r)
- Nash-g, Reverie (c)
- g, Water Sprites (r)
- Nevins-s, Will o' Wisp (r)
- In Memoriam (or)
- Parker-g, Son.: Allegretto (r)
- Rogers-g, Grand Choeur Cm (p)
- g, Concert Overture (r)
- g, Suite 1: Intermezzo (r)
- Russell-j, Bells of St. Anne (or)
- Stoughton-uw, Arcadian Sketch (r)
- uw, Dreams (or)
- uw, Eastern Idyl (r)
- o Fairyland Suite (r)
- uw, Persian Suite (r)
- o, Nocturne Af (or)
- uw, Where Wild Judea (or)
- uw, Within Chinese Garden (r)
- Woodman-g, Cantilene (pr)
- Maitland-g, Concert Overture (pr)
- j, Friendship's Garden (or)
- uw, Grand
- t, Grand Choeur (pr)
- uw, Optimist (or)

"I am giving a list of compositions I have used in church and recital work," writes Dr. Maitland. "I have indicated by r the works I have used for recital, by p those used for postludes, and by o those used for preludes or offertories. Some of the pieces are not particularly high-brow but you will agree that they are useful." We are grateful to Dr. Maitland for indicating the special works of his own which he frequently uses, and for his additional trouble in indicating the publishers. The key to publishers will be found on our August page 398.

List No. 9

Compiled by Julian R. Williams

Barnes, Toccata Gregorian

Bingham, Florentine Sketches

Clokey, Angry Demon

DeLamarter, Carillon

Edmundson, Concert Variations

To the Setting Sun

Second 'symphony'

Fry, Siciliano

Gaul-j, Ave Maris

-j, Christmas Pipes County Clare

-j, Cortège Japonaise

-j, Yasnaya Polyania

James-o, Meditation Ste. Clotilde

Jepson, Pantomime

Nevin's Sonata Tripartite
 Russell-j, Up the Saguenay
 Sowerby, Requiescat in Pace
 -b, Comes Autumn Time
 Webbe, La Reine des Fêtes
 Weaver, The Squirrel

"I am enclosing a list of American pieces that I have found interesting, for one reason or another," writes Mr. Williams. The list is not at all exhaustive and I have made no attempt to include many of the more pretentious pieces. I have rather taken a few representative composers and jotted down works of theirs which I know from experience are interesting to audiences . . . The whole question of what is good and what is not is so largely a matter of personal taste." And many an organist will improve his work greatly if he will ponder that last sentence, and act accordingly.



CHRISTMAS EVE SERVICE

By GEORGE I. TILTON

Having noticed the Christmas programs in October T.A.O., it occurred to me that the readers might be interested in the Christmas Eve service which we have held for several years at my church, the Third Presbyterian, Trenton, N. J. This service draws a crowded church each Christmas Eve. We set the service at 11 o'clock, because of the bogey, prejudice, fearing that if we announced it for midnight the cry of Romanism or Episcopalianism might be raised by well-meaning but mistaken people.

The church is lighted entirely by candles. In the body of the church they are placed on long holders at every other pew, and seven are placed in each window, there being twelve windows. The chancel is lighted by candles also. We light the window candles fifteen minutes before the service, but those at the pews and in the choir are not lighted until the beginning of the prelude. This is done by choir children in their vestments.

Immediately following the prelude the choirs enter from each side of the church, carrying lighted tapers, and singing "Adeste Fideles." They mass in front of the chancel and finish the hymn. Then, singing three other hymns they proceed down the center aisle, divide at the back, and come up the side aisles into the chancel. At the conclusion of the last hymn they sing the doxology, in the original rhythm. While I think the doxology very much overdone, and have many times bemoaned the fact that I could not get it out of our

regular Sunday services, yet used at this time, and in the rhythm in which it was originally written, it is thrilling and dignified beyond description. The whole processional, done in this way is impressive and inspiring, and gives a touch of beauty to the service that lifts one out of the things of the world, up into the clear air of heaven itself.

The balance of the service consists of carols, one hymn for the congregation in addition to the recessional hymn, one Scripture lesson, the prayers, a short address, and of course the appropriate responses including the chanting of the Lord's Prayer. We chant the latter only at festival services, as we feel that otherwise it is taking away from the congregation something which is their own.

The whole service takes from seventy to seventy-five minutes, so that we run over into Christmas Day. Thus we usher in the anniversary of our Lord's birth, the most momentous event in the world's history, beautifully and solemnly, in the stillness of the night, as did the angels nineteen centuries ago.

MRS. W. F. WILSON

WESTMINSTER PRESB., BEAUMONT
Christmas Candle-Light Service

Yon-j, Gesu Bambino

Joyous Christmas song, Gevaert
 a. He shall feed His flock, Handel
 Stars lead us ever on, Sioux carol
 Holy Mother Sings, ar. McKinney-j
 Sleep little Dove, Alsatian
 Handel, Messiah Pastorale
 While by my sheep, ar. Jungst
 3-p. We three kings, Bullard
 Glory to God, Pergolesi
 Ashford, O Come all ye Faithful

"We had two very small Christmas trees strung with lights on each side of the pulpit, and candles in tall candleabra on each side also and around the auditorium. The service was a combination of Scripture readings with appropriate music."

Points & Viewpoints

—CORRECTION—

"I must protest good-naturedly that on the basis of your own system of scoring I should stand at 0 to 2, not 0 to 3," writes Mr. Julian R. Williams in reference to our digest of convention recital programs. Our reason for making it three instead of two ordinary compositions was that one of the Bach items was a transcription by Widor, and in our Bach-Franck pair of immortals we count only their compositions for the or-

gan, considering transcriptions of no direct assistance in building up a repertoire of organ literature.

"Personally I do not want to hear anybody play an American work just because it is American, but if the piece is great music and the player is convinced of the fact I'll listen gladly," continues Mr. Williams. "I wonder if many players are not as I am in that I buy whole stacks of American pieces but find them too unconvincing to think of asking an audience to listen to them."

Mr. Williams set a fine example by playing the new composition in sonata form by Garth Edmundson, for the Guild convention in Youngstown; it is being published by J. Fischer & Bro. If every meeting of organists for the next ten years were to feature several compositions by American composers in special recitals played primarily for the profession itself rather than for the public, it would be an invaluable contribution in the development of our American organ world.

—Q. & A.—

"Answer to question on page 510: Pietro Yon at St. Patrick's Cathedral, New York, always conducts from the console unless he has someone else playing for him, as at Christmas, Easter, etc."—O.T.W.

AN IMMORTAL?

By G. CRISS SIMPSON

May I question your warrant to name Franck in the same sentence with Bach as an immortal? I think Bach belongs in a class by himself and Franck ranks considerably lower in the scale of values. Certainly he is a very limited composer and a master of only one mood—that of exalted, ecstatic mysticism, whereas Bach is a composer of cosmic scope and a master of all moods.

I was once an ardent Franckite but I back-slid. I used to dote on the Symphony in D-minor but not now. Franck is totally devoid of humor, his rhythm is defective and his themes are generally short-breathed. He uses only one contrapuntal device extremely well—that of the canon. You will search in vain for a completely worked-out fugue in Franck's music. Only in harmony is he supreme. To be sure he is one of the world's greatest harmonic innovators.

And even he can be cheap and tawdry, as in his Finale in B-flat, which is almost as blatant as anything by Batiste. There are great dull patches in his Priere and in

the Chorale in E. Do not misunderstand me, I still consider the Chorale in A-minor as one of the finest things in organ literature and I also like the Chorale in B-minor, the Grand Piece Symphonique, and the Piece Heroique. But how meager is this list when one considers the inexhaustible wealth of Bach's music.

Bach is the one composer whom I never tire of working on. As for Franck, I believe that we will have to allow more time to elapse before we can definitely class his as immortal.

—AN IMMORTAL?—

Shall we rank Reubke along with Franck, or even ahead of him? "On the subject of Franck," says Mr. Julian R. Williams whose opinions the organ profession is bound to respect, "I still insist that he never wrote anything more coherent and powerful in its emotional sweep than the Reubke Sonata."

Critiques

—DUPRE—

Mr. Marcel Dupre's sixth American visit was introduced with a recital on the Skinner Organ in St. Thomas' Church, New York City, Sept. 28th, with the following program:

- Bach, Dorian Toccata
- Bach's Sonata 1
- F. S. Adams, Fantasie
- Liszt, Ad Nos ad Salutarem
- Dupre, Legend and Finale
- An improvisation.

The first thing to note with gratification is that Mr. Dupre, always an outstandingly agreeable visitor, paid tribute to America's organ world by playing Mr. Adams' new Fantasie.

It is no longer necessary to report critically on Mr. Dupre's playing. He has everything a concert artist needs, and caps it all with his unprecedented gift of improvisation. His first American visit proved him unusually colorful in registration, quite a contrast to the lack of color in the work of most of our visitors not accustomed to the American organ builder's wealth of colorful solo registers. The St. Thomas recital accented that commendable tendency, especially in the lengthy work by Mr. Adams.

The brilliance and dash of Mr. Dupre's style were somewhat toned down by the building, and in that respect the Wanamaker Auditorium in former years provided better acoustical conditions. The

recital was publicly announced for 8:30, but the printed program said 8:45; and after the complimentary dinner got in its deadly work the recital was actually allowed to begin at 9:25. To add to the misery of some of us, two announcements were made, one about an added number, the other about the improvisation, not a word of which could be understood by those in the rear of the church—and incidentally some of the organ world's most distinguished members were in that section.

If there is any first-rate way to kill an organ recital it is to give the recitalist an honorary dinner immediately preceding the program. A second but not quite so excellent way is to begin the program fifty-five minutes later than the announced hour. But Mr. Dupre is a supreme master and was not troubled by any of these things. His brilliance, dramatic sense, good taste in color-blending, and ability to get across the holes (with which organ literature is peculiarly afflicted) without falling into them, make his recitals so much more than satisfying that he has become the protagonist of the organ-recital tour.

Since a Variation is but a composer's attempt to be clever, many musicians have an aversion to Variations. Eliminating that handicap in two of the nine movements that comprise Mr. Adams' Fantasie, it is a splendid work. We might ask Mr. Adams where he has been all these years to come forth with such sterling worth in page after page of his first composition to win so eminent a premiere. Shortening the work somewhat and entirely eliminating from the printed program all trace of the nine breaks—which would not break the continuity to the ear if the printed program did not forcibly break it to the eye—would make of this Fantasie a composition ranking with the best and fit to live many decades. Which is high praise, well deserved.

We hope a well-meaning profession will hold its dinners and socials after the recital, not before. But all the dinners in America won't spoil the playing of our distinguished visitor. He is a mature artist, certain of himself in every move. He can teach us much in poise, and very much in the difficult art of playing with conviction.

The improvisation this time did not go to the length of spontaneously creating a complete sonata of four or five movements but was

given the form of a single movement complete in itself; as a piece of music worth listening to, it was splendid. So far as this writer's convictions go, there is only one man in the world today who can do a worthy improvisation as part of an important public recital; it gave Mr. Dupre his first and peculiar fame in America, but now a dozen years have been added to his experience and to our organ-recital consciousness, and the Dupre we will be hearing in the 1933 tour will be such a mature, finished artist that the conviction of his playing in 1933 will overshadow the brilliant career of 1921. The organ recital ordinarily lacks plan; if Mr. Dupre's other programs are to be as carefully handled as this first one, it will be an object-lesson for all who travel their mile or hundred miles to hear him.—T.S.B.

—DUPRE TOUR—

Sept. 28 New York, St. Thomas
30 New York, Wanamaker's

Oct. 1 West Point

- 2 Waterbury, Conn.
- 3 West Hartford, evening
- 4 West Hartford, afternoon
- 5 Easton, Pa., Lafayette Col
- 6 N. J. College for Women
- 7 Albany, N. Y.
- 9 Toronto, Can., Eaton Aud.
- 10 Rochester, N. Y.
- 16 Toledo
- 17 Baldwin-Wallace Con.
- 19 Cincinnati
- 20 Rockford, Ill.
- 21 Rochester, Minn.
- 22 Minneapolis
- 22 St. Paul
- 23 Lincoln, Neb.
- 24 Denver, Col.
- 27 Seattle, Wash.
- 28 Vancouver, B. C.
- 30 Portland, Ore.

Nov. 2 San Francisco

- 4 Los Angeles
- 5 Los Angeles
- 6 San Diego
- 7 Redlands, Calif.
- 8 Los Angeles
- 10 Phoenix, Ariz.
- 14 New Orleans, La.
- 16 Rock Hill, S. C.
- 17 Peabody Conservatory
- 18 Yale University
- 20 Montreal
- 22 Andover, Mass.
- 23 Harvard University
- 25 Brown University
- 26 Pittsburgh, Pa.
- 29 Washington, D. C.
- 30 Hartford, Conn.

Dec. 1 New York City

For this tour Mr. Dupre is using chiefly two programs, one of which is given in the critique of his New

York recital, and the other of which is:

Bach, Can. 29: Sinfonia
Dupre, Stations of Cross: Nos. 1,
3, 8, 11, 12, 14
Handel's Concerto 3
Widor, 8: Cantabile
Adams, Fantasie
Franck, Redemption Interlude
Mendelssohn, Midsummer: Scherzo
Poister, Choral Sym.: Finale
Dupre, Souvenir; Finale.
Improvisation

The program-notes accompanying several of the new works are interesting.

Frank Stewart Adams' Fantasie is thus described: "This Fantasie is the first important organ work composed by the wellknown New York organist and reveals undeniably great musical gifts. The depth of feeling that pervades it, the originality of the harmonic treatment, the solid structure of the whole and the charm of the musical ideas make it a striking composition."

Arthur W. Poister's Choral Symphony excerpt draws these comments: "This is the concluding movement of the Choral Symphony for organ and orchestra, composed in Paris in 1928 while studying with Marcel Dupre, and performed by the Los Angeles Philharmonic Orchestra under Dr. Arthur Rodzinski in January 1933. The Symphony derives its name from the use of original chorale themes for the first and third movements. The chorale of the first movement is heard as it suddenly interrupts the toccata development of the third."

Mr. Dupre's new compositions carry program-notes as follows:

Souvenir: "This piece opens the series of Seven Pieces, Op. 27, and was dedicated to the memory of Lynnwood Farnam. It was inspired by all the associations of their mutual admiration and friendship and suggests the gentle spirit and the lofty ideal of the great deceased organist."

Stations of the Cross: "This great work which was started in the spring of 1931 and ended about a year later, was performed for the first time by Marcel Dupre on the Trocadero organ in Paris, on March 18th, 1932. It comprises 14 movements depicting the 14 stations of the Cross, from the condemnation to death with the infuriated cries of the mob, the struggles of Jesus under the weight of the Cross, the sorrow of his Mother and of the faithful women that follow him, the excruciating nailing on the cross, to the death of Jesus and the tragic poignancy of his resignation to the will of God. Certain themes, as symbols, are found throughout the work. They are those of the Cross, Suffering, Jesus Redeemer, and Consolation. Some movements are realistic, others are contemplative."

And on the magnificent Moller Organ in Cadet Chapel at West Point Military Academy Mr. Dupre played the following program for one of his most enthusiastic American admirers, Mr. Frederick C. Mayer. "Marvellous program, Chapel filled, played magnificently," were Mr. Mayer's comments. The program:

Bach, Toccata F
Widor's Symphonie Gothique
Dupre, 6 Chorales from the "79"
Chorale on Ave Maris Stella

Toccata on Ave Maris Stella
Improvisation
Dupre, Carillon
Stations of the Cross (six)
Finale, Symphonie Passion



Events Forecast

—NOVEMBER—

From Nov. 2 to 28 Marcel Dupre will be heard in many cities; by courtesy of Mr. LaBerge the date of each recital will be found in the present issue. Additional November events are recorded as usual in the Advance-Programs column.

New York: 1, 11:00 a.m., Raymond Nold presents Cherubini's "Requiem Mass" C-minor, chorus and orchestra, Church of St. Mary the Virgin.

West Point, N. Y.: 19, 2:45, Frederick C. Mayer recital, Cadet Chapel.

Advance Programs

*PALMER CHRISTIAN AUDITORIUM, WORCESTER, MASS.
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Nov. 6

Bach, Toccata C
Corelli, Prelude
Rameau, Minuet and Gigue
Bach, Fantasia and Fugue Cm
Jongen's Sonata Eroica
Karg-Elert, Benediction
In Dulci Jubilo
Jepson, Pantomime
Gilson, Flemish Prelude

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DAILY MAIL.....Was conspicuous for clarity and brilliancy of execution.
EVENING STANDARD.....His mastery of the instrument is complete.
SUNDAY TIMES.....Exceptional talent as a solo-organist.
MORNING POST.....A masterly display of technical command.
THE TIMES.....He is an accomplished player.
SUNDAY REFEREE.....His playing was of very high order.
DAILY TELEGRAPH.....Prodigious resource and dexterity.

A FEW EXCERPTS TAKEN AT RANDOM

THE DIAPASON.....Took the audience by storm.
BALTIMORE SUN.....An extraordinary organ technique.
MUSIC NEWS.....He controls the finest technical equipment.
BATTLE CREEK NEWS.....Some of the best organ handling we have heard.
WASHINGTON DAILY NEWS.....He played Bach and Schumann admirably.
HANOVER DAILY.....Exceeded all expectations.
WESTMINSTER TIMES.....Lifted everyone into a realm almost unearthly.

CONCERT MANAGEMENT:—BERNARD R. LABERGE - 2 West 46th Street, New York City

Debussy, Blessed Damozel Prelude
Milford, English Folktune Study
Mulet, Carillon-Sortie

DR. F. T. EGENER
CRONYN MEM., LONDON, ONT.
Nov. 21, 8:15

Wolstenholme's Handel-Sontata
Question; Answer.

Lemare, Fantasia on Hanover
Wheeldon, Cantique de Soir
Johnson, Elfentanz
Elgar, Pomp and Circumstance
Scott, Vesperale; Lento.
German, Shepherd's Dance
Londonderry Air
d'Evry, Meditation; Toccata.

DUDLEY WARNER FITCH
ST. PAUL'S CATHEDRAL, LOS ANGELES
Nov. 19, evening

Evening Service Bf, Stanford
Hail Gladdening Light, West
For Ah the Master, Voris

Three visiting choirs will assist,
with choirs both in chancel and rear
gallery.

Nov. 21, evening
Handel, Con. 4: Allegro
Rheinberger, Son. Am: Intermezzo
Bach, Cathedral Prelude and Fugue
Bach, God's Time is Best
Russell-j, Bells of St. Anne
Bonnet, Romance sans Paroles
Clokey, Cathedral Prelude
West, Son. Dm: Allegro
Karg-Elert, Legend of Mountain
Fitch, Reve du Soir
Holloway, Finale Cm

*It was impossible to refer back to
Los Angeles to discover the hour at
which Mr. Fitch's interesting pro-
grams will be presented, hence we
are unable to give data with our
usual completeness. We presume the
hour will be 8:30.*

These programs are part of a
three-day, celebration of Mr. Fitch's
10th anniversary.

EDWIN ARTHUR KRAFT
TRINITY CATHEDRAL, CLEVELAND
Nov. 6, 8:15

Massenet, Phedre Overture
Stamitz, Andante
Weitz, Regina Pacis
Liadov, Kikimora
Bach, Prelude Cm
(Solo by Mrs. Kraft)
Bailey, Toccata-Ricercata-Finale
Reger, Jesus My Trust
Dethier-j, The Brook
Thiele, Theme and Variations
This recital will celebrate Mr.
Kraft's 25th anniversary with the
Cathedral, and will include Parker
Bailey's new work written for the
occasion.

LAKE ERIE COLLEGE
Nov. 22, 8:15
Wagner, Tannhauser Overture
Stamitz, Andante

Bach, Prelude and Fugue Am
Dethier-j, The Brook
Guiraud, Melodrame
Mulet, Carillon-Sortie
Rubinstein, Candle Dance
Swinnen, Sunshine Toccata

This is the first of a series of six
recitals by Mr. Kraft in his new
duties at Lake Erie College.

HUGH McAMIS
ALL SAINTS, GREAT NECK, N. Y.
Nov. 20, 8:45

Handel, Alcina Overture
Stanley, Tune for Flutes
Bach, Aria D
Jesu joy of man's desiring
Franck, Chorale Am
Clokey-j, Wind in Pines
-j, Canyon Walls
Russell-j, Bells of St. Anne
deFallia, Pantomime
Karg-Elert, Angelus

ARTHUR W. QUIMBY
MUSEUM OF ART, CLEVELAND
Nov. 5, 12, 19, 26, 5:15

Handel, Prelude and Fugue Fm
Bach, When in the hour
Come O Creator
Pasquini, Pastorale
Schumann, Larghetto
Bach, Fantasia and Fugue Cm
Mr. Quimby's complete-B a c h
series will be found in other columns
of this issue.

THOMAS H. WEBBER
STAMBAUGH AUDITORIUM,
YOUNGSTOWN
Nov. 5, 3:30

Weitz' 'symphony'
Thompson, Elegie to American
Soldier
Mendelssohn, Wings of Song
Dethier-j, Scherzo
Wagner, Evening Star Song
Gigout, Grand Choeur Dialogue

*ERNEST WHITE
ST. MARY THE VIRGIN, NEW YORK
ST. JAMES, PHILADELPHIA

Philadelphia, Oct. 30, 8:30
New York, Nov. 1, 8:30
Bach, Orgelbuchlein, 1 to 14
Franck, Pastorale
Honegger, Fugue Csm
Jongen, Chant de Mai
d'Aquin, Noel sur les Flutes
Maleingreau, Sym. Mystique: Agnus
Dei
Philadelphia, Nov. 6, 8:30
New York, Nov. 8, 8:30
Bach, Orgelbuchlein, 15 to 26
Jacob, Lever de Soleil
Sous le Noyer
Tournemire, Mystique: Purification
Vierne, 2: Allegro Risoluto
Philadelphia, Nov. 13, 8:30
New York, Nov. 15, 8:30
Bach, Orgelbuchlein, 27 to 35
Marchand, Lamentation
Clerambault, Suite in First Tone

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Jongen, Cantabile
 Vierne, Carillon; Epithalame;
 Scherzetto.
 Dupre, Cortège et Litanie
 In Dulci Jubilo
 Ich ruf' zu dir
 Vater unser Himmelreich
 Variations sur un Noel
Philadelphia, Nov. 20, 8:30
New York, Nov. 22, 8:30
 Bach, Orgelbuchlein, 36 to 45
 Du Mage, Grand Jeu
 Le Beuge, Les Cloches
 Mulet, Esquisses Byzantines:
 Nef; Rosace; Vitrail;
 Chappelle des Morts; Noel;
 Tu es Petrus
 Widor's Symphonie Gothique

—DR. CASPAR KOCH—

The booklet of recitals in Carnegie Hall, Pittsburgh, for the season from Oct. 2, 1932, to June 25, 1933, has been prepared and shows the following data:

38 Recitals
 98 Composers
 99 Organ compositions
 121 Transcriptions

13 Bach, 10 Wagner, 8 Guilmant,
 7 Chopin, 6 Beethoven, Karg-Elert,
 Mendelssohn, and Schubert, 5
 Grieg, and Stoughton.

The organ is a 4-70 Skinner and Dr. Koch is now entering his 31st season.



Service Selections

SETH BINGHAM

MADISON AVE. PRESB., NEW YORK
October-November 1933

Earthly Knowledge, Franck
 Lauda Zion, Bach
 Glorious Forever, Rachmaninoff
 Adoramus Te, Palestrina
 Open now Thy Gates, Bach
 Salvation is created, Tchernyshoff
 Cantate Domino, Williams
 Clouds and Darkness, Dvorak
 Blest are They, Brahms
 He will not alway, Margetson
 When two or three, Bach
 Dear Lord who once, Thompson
 Recessional, DeKoven
 Psalm 150, Franck
 Make ye joy, Byrd
 All breathing life, Bach
 Praise, Rowley
 Benedictus, Liszt
 Bach, Agnus Dei
 Boellmann, Suite Gothique
 Frescobaldi, Toccata l'Elevazione
 Mendelssohn's Sonata 6
 DeLamarre, Carillon

Pierne, Prelude
 Titelouze, Ave Maris Stella
 Bach, Prelude and Fugue D
 Bach, Sleepers Wake
 Handel, Prelude and Fugue Fm
 Bach, Smucke Dich
 Ferrari, Andantino Meditativo
 Bonnet, Lied des Chrysanthemes
 Willan, Prelude Andernach
 Whitlock, Folk Song
 Rheinberger's Sonata Gm

RAYMOND NOLD

ST. MARY VIRGIN, NEW YORK
 Jesu dulcis memoria, Rheinberger-g
 Ave Maria, Bruckner-ja
 Psalm 23, Sowerby-h
 Prayer to Jesus, Terry-xu
 O mysterium ineffabile, Couperin-xs

Ego sum panis vivus, Byrd-ec
 Prayer to Mary, Brahms-hn
 Tota pulchra es, Paladilhe-jh
 Ave Maria, Franck-b
 Salve Regina, Paladilhe (Menestrel)
 Salve Regina, Marcilly-xs
 Mass in D, Henschel-as
 Missa Misericordias, Rheinberger-tf
 Missa Sanctae Clare Assisiensis,
 Refice-ja
 Neunte Messe, Faist-ja
 Missa festiva in E, Kromolicki-ja
 The above list includes all the motets and masses given by Mr.

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Nold from June 25 through the summer to Sept. 10; we are grateful for his cooperation in indicating the publishers.

—NOTE—

The key to publishers will be found on August page 398 and the full explanation of all abbreviations on October page 511.

DR. DAVID MCK. WILLIAMS
*ST. BARTHOLOMEW'S NEW YORK

October 1933 Services

*Service in Ef, Lloyd
Many waters cannot, Ireland
**Magnificat, Mann
Elijah selections, Mendelssohn
Mulet, Carillon Sortie
*Benedictus es Domine, James
Shout for Joy, Bach
**Magnificat, Harwood
Elijah selections, Mendelssohn
Widor, Andante Cantabile
*Benedictus es Domine, Robinson
All creatures of our God, Chapman
**Magnificat, Sowerby
Elijah selections, Menhelssohn
Maleingreau, Mystic Lamb
*Te Deum, DeCoster
I will lift up mine eyes, Smith
**Nunc Dimittis Af, William
Elijah selections, Mendelssohn
Guilmant, Marche Religieuse
*Te Deum, Harwood
Seek ye the Lord, Roberts
**Magnificat Bf, Stainer
Te lucis ante terminum, Gardiner
All people that on earth, Bach
Vierne, 4: Allegro

**Albert
Riemenschneider**
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—COUPERIN—

The complete works of Francois Couperin are being published in twelve volumes by B. M. Dyer, 122 Rue de Grenelle, Paris. The organ pieces will be contained in Volume 6. The edition is being limited to 325 special sets.

—REV. GOLDSWORTHY?—

Wm. A. Goldsworthy, organist, composer, teacher, who according to international report once disported himself at a recital by "striking himself on the head and invoking the deity," was announced as the chief speaker for the Sept. 25 "grand round-up of the Northern New Jersey Ministers' Conference" and he accepted the challenge by telling the ministers the truth about themselves musically. "If only preachers all over the country would do this," says Mr. Goldsworthy, commenting on their effort to seek professional ad-

vice from an established member of the organ profession, "we could soon get together and make the worship in the churches what it ought to be." Would it be possible for our various fraternal organizations to make the

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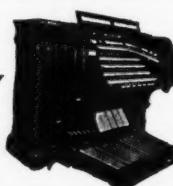
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suggestion to the ministerial bodies in their respective cities?

Mr. Goldsworthy spent the summer in Europe and says, "We have nothing at all to learn from Europe, save perhaps in Mixtures."

Joseph W. Clokey COMPOSER—ORGANIST



Pomona College

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amazing. I have eight students giving their graduating recitals this year and have purposely planned their eight programs to be entirely different so that in the course of the year these students hear and discuss quite a bit of worthwhile repertoire."

—GRANDFATHER KILGEN—
It's Grandfather Kilgen now, no longer Alfred G. Kilgen. Noel Kilgen Jr. was born Sept. 22, 1933; the father, Noel Kilgen now approaching his thirties, is associated with his father (Alfred Grandfather Kilgen) in the New York office of his Company, doing finishing in association with Charles M. Courboin. Hooray and congratulations!

—COVER PLATE—

This month our Front Cover shows an interesting study in light and shade, found by the camera of Fred. Hess & Son, Atlantic City. The view shows String Organ No. 3 in the Convention Hall organ, Atlantic City, N. J., designed by Senator Emerson Richards and built by Midmer-Losh Inc.

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—KILGEN CONTRACTS—

Alton, Ill.: Streeter Brothers have ordered a 2-25 Kilgen for their mortuary chapel; the instrument will be housed in the beautifully furnished living-room of a colonial type mansion built in 1853; the specifications have been designed on the lines of a residence organ. A player will be provided for normal funeral use though Streeter Brothers plan to have many recitals by guest organists from St. Louis and vicinity, when the otherwise concealed console will be brought to the platform.

Brooklyn, N. Y.: Brooklyn School of Music has ordered a 2.23. Miss Carolyn M. Cramp, principal of the School, is teacher of music in Tilden Highschool and organist of a church in West New York, N. J.; she will use the new Kilgen for practise, teaching, and occasional broadcasting.

Collinsville, Conn.: St. Patrick's R. C. has contracted for a 2-10 with Chimes, to be located in the rear gallery.

Covington, Ky.; Blessed Sacrament has ordered a 2-13 which is to be so planned that ultimately a

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complete 4m will be the result of enlargements already partially planned; Cyril Buschle is organist. Such a plan is to be commended for many reasons; it has innumerable advantages for the organist and his church.

Minneapolis, Minn.: Davis Mortuary has contracted for a 2-19 with Chimes and automatic player. Kilgen's library of rolls includes the playing of many famous artists, and will be used to give occasional programs on the new organ; the owners also plan to present recitals by guest organists. The instrument will be housed in a building designed along the lines of the old mansions of the South.

—TAKE A TEST—

And see how you would answer some of these questions contained in the final examinations in the summer class of Hugh Porter in the Juilliard School of Music, New York:

1. Write a short series of chords that would sound well with 16', 8', and 4' stops drawn.

2. What kind of a 16' stop is most useful on the Swell? Why?

3. If a 4' coupler is needed for a forte on the Great, would you use the 4'S-G or the 4'G-G, and why?

4. What bad habit in the use of the Pedal Organ in hymns and accompaniments should be avoided?

5. What stops would be used to best increase the tone of an Oboe solo without changing its character?

6. Criticize or improve the following registration for the opening of a Bach fugue: Pedal: 16' stops, 8'G-P, 8'S-P. Great: 8' and 4' foundation, 8'S-G, 4'S-G. Swell: Full, 4'S-S.

7. Suggest registration for a soft choralprelude with a solo effect called for in the soprano.

—POTTSSTOWN, PA.—

Charles J. Custer, organist of the Lutheran Church of the Transfiguration for more than 46 years, dedicated the newly installed French Horn, added to the organ in memory of Charles C. Van Buskirk by his widow, in a special service Oct. 8. The organ, installed ten years ago, is a 3-29 Skinner with Echo, which Mr. Custer had dedicated in a recital of his own, much to the gratification of his congregation.

—WORTH IT—

"Some of us at Lawrence are driv-

ing over 200 miles to Lincoln, Neb., to hear Dupre." Since a recital is sometimes even more instructive than a lesson it will be more than worth the trip.

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—ENDER—

Miss Elizabeth K. Ender follows the example of her distinguished father and becomes an organist; though still a Peabody student she has been appointed to Emmanuel Lutheran, Baltimore, Md.

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MR. H. S. SAMMOND of Middle Collegiate Church, New York City, better known as Herbert Stavely Sammond, who has issued an attractive 8-page leaflet setting forth the special musicales of the season at Middle Collegiate. Nov. 5 the evening service will offer Nevin's "Crown of Life"; Dec. 3 the program will be devoted to church music of the Tudor period in contrast with modern church music; Feb. 4 will complete the Tudor-modern program; March 4, Rossini's "Stabat Mater"; and at Christmas and Easter, special carol services. The choir include 30 adults, 20 in the junior choir, and four soloists.

—POUGHKEEPSIE, N. Y.—The First Presbyterian, Mrs. C. K. Chatterton, organist, celebrated on Oct. 1 the rededication of its Smith Memorial Organ, and the dedication of its Ida Lansing Smith Memorial Echo Organ, with Dr. Elmer A. Tidmarsh as guest organist for an evening recital.

The 1908 organ was rebuilt and enlarged by the Austin Organ Co. and an Echo Organ added, Mr. Arthur G. Smith providing funds as a memorial to his wife. It is now a 3-40 and the new Echo Organ contains Dolcissimo, Harmonic Flute, Vox Angelica, Vox Humana, and Chimes.

—RADIO—

"It is an axiom in radio circles that the better your programs the scantier your fan mail," says Deems Taylor. The Penna. A.G.O. decides to do something about it. A Radio Correspondence Committee has been ap-

pointed, each member of which has "agreed to write a brief letter to a broadcasting station at least once a week, commanding an outstandingly high-class program." This is one of the most practical things any organization can do for the future of the organ. We suggest that some of our T.A.O. readers appoint themselves to such a task, sending three postcards instead of one letter a week, and centering on organ broadcasts.

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—LEWISTON, PA.—
The First Methodist dedicated its 3-38-1927 Austin Sept. 24 and 25 in a festival service directed by Mrs. Mary Bell Stannert, organist of the church, and a recital by Ward Stephens, guest organist. The stoplist was published on page 413 of August T.A.O.

Funds were provided from four sources: 1. the organist and choir began "A New Organ Fund" about a year ago, raised a thousand dol-

lars cash to date and have pledged themselves to double it; 2. the late Mrs. George B. Keim willed the fund five hundred dollars; 3. the chairman of the music committee (he's the kind of a chairman to have) promised half the cost; 4. and the trustees, seeing everybody else at work, provided about four thousand dollars for necessary alterations, etc. And that's how one organist and her church secured the new organ they badly needed. An Echo Organ is to be added later, with console provisions taken care of already. Mrs. Stannert's noble-spirited chorus numbers 42 voices—16-12-6-8.

Organ and choir are located in the front of the church, directly back of the pulpit, and the console is in the front center of the choir-loft. The entire organ is expressive, including Pedal. The organ with its three separate expression chambers is a most effective instrument. A back-rest is provided with the bench.

The organist and choir inspired every organization in the church to work for the new organ, and the list of donors published in the booklet includes donations from one dollar up, with many of them less than a hundred. "Where there's a will there's a way." Getting a new organ is not half so difficult as it may seem before it is tried.

—WINSTON-SALEM, N. C.—James Christian Pfahl, graduate of the University of Michigan and recently appointed director of music of Davidson College, is director of the Wachovia Musical Society organized Sept. 25 for "the development and coordination of the musical talent in the Moravian Churches and community of Winston-Salem, long known for strong musical standards and traditions." Both a chorus and an orchestra have been formed and the first program was a vesper service given Oct. 29.

—REVISIONS—

The 3-26 Kilgen for Bethel Lutheran, University City, Mo., as presented on September page 472 has been slightly modified by Charles M. Courboin and Walter Wismar in conference. The Great 8' Gamba and its 8' borrow to the Pedal have been eliminated and in their places an 8' Violin Diapason

has been installed in the Swell and borrowed to the Pedal. The organ will be installed in December and will represent the third Kilgen embodying the Courboin type of specifications and voicing.

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—MOLLER CONTRACTS—
H. M. Ridgely of the Moller Philadelphia office reports these contracts written by him between June 1 and Oct. 15:

Aristes, Pa.: St. Peter's Luth.
Bordentown, N. H.: Christ P. E.
Carlisle, Pa.: Allison Memorial.
Collingdale, Pa.: Grace Ref'd
P. E.
Honesdale, Pa.: Central M. E.
Kulpsville, Pa.: Christ Evangelical Lutheran, additions.
Lemoyne, Pa.: Grace Evangelical.
Philadelphia: Bower residence.
Do.: Kensington Congregational.
Selbyville, Del.: Watson Funeral Home.
Trenton: Ivans-Taylor Funeral Home.
Wilmington: Haines Funeral Home additions.

—EXCELSIOR SPRINGS, MO.—
St. Luke's Church has contracted for a Wicks Organ. The auditorium is only 44 x 31 but the organ is about the size of an average church of 400 seating capacity would buy. "The organ chambers are ideal," comments the builder, "and the purchaser left the specifications entirely to us; it is a most unique scheme and will attract a lot of attention."

—ROYAL OAK, MICH.—
Geo. Kilgen & Son have been awarded the contract for 4m with antiphonal 2m, with two consoles, for the new Shrine of the Little Flower being built for Fr. Charles E. Coughlin whose regular Sunday broadcasts have made him nationally known. The church will be octagonal with the altar in the center of the building, and pews in semicircular rows all around it. The specifications were drawn by d'Avignon Morel, organist of the church, and the Kilgen brothers in collaboration. The main organ will be housed behind grilles on a balcony and the 4m console at that position will also control the Antiphonal Organ housed on the floor

underneath the altar, to serve both for sanctuary and antiphonal use. The 2m console will control only the Antiphonal Organ. Father Coughlin has won a great army of friends of all faiths and creeds; the Kilgens are to be congratulated for winning the contract to build an organ for him.

—THEODORE STRONG—
Combining business with pleasure Mr. and Mrs. Strong made a visit to the Canadian southeast where Mr. Strong gave five recitals over CKWX on a 3m unit in the Orpheum, Vancouver; visited the new United Church there "and tried the beautiful 4m Casavant as well as the 3m Casavant in Canadian Memorial Church; also found a beautiful 3m Casavant in the First Scientist, Victoria." Returning to the States he played over KOL in Seattle, and KGW and KOLN in Portland, in which latter studio the console is "outside the glass enclosure and the organist hears his work only by means of loudspeakers."

In Vancouver Mr. Strong gave a recital on an Aeolian Organ in a private residence to an audience of 100 invited guests.

Moller has just installed a new 3m console in Mr. Strong's San Francisco studio, the work including overhauling the organ. His present broadcasting includes: organist for the Dobbsie hour, music director for Pacific Coast Programs over NBC, and organist with the Meredith Willson ensemble.

—EXCHANGE PLAN—
The Buffalo and Rochester A. G. O. chapters are presenting musicales on an exchange plan, the first of which was played in Buffalo Oct. 17 by Mrs. Dorothea Roscoe, Harold Gleason, and Harold O. Smith, representing the Rochester chapter; the program including Clokey's Symphonic Piece (J. Fischer & Bro.) for organ-piano.

—EPISCOPAL COURSE—
II. William Hawke of St. Mark's, Philadelphia, begins a course of 15 weekly lecture-classes on Episcopal Church music Nov. 7 in the choir room of the Church. The course is "intended for clergymen, as well as organists and choirmasters, and will include plainchant, polyphonic and harmonized music suitable for the services of the church." Mr. Hawke has specialized in this particular realm and his course will be of estimable value.

—TO EUROPE—
Senator Emerson Richards left Oct. 20 for another intensive organ tour of Germany.

—YOUNGSTOWN, OHIO—
The chief events of the Oct. 23-24 convention of the A.G.O. included: Albert E. Och, recital; Harvey Gaul, address on Choir Work; Walter Blodgett, recital; Bruce H. Davis, recital; service with four choirs, with the winner of the students' contest playing the test pieces; Miss Mabel Zehner, recital; and Julian R. Williams, recital.

—FERINGER—
The death of Frederick C. Feringer of Seattle, in his 41st year, at the threshold of his career, casts a spell of gloom on all who knew this sterling man and artist. Death came late in October after six weeks' illness.

—DR. J. LEWIS BROWNE—
It is with deep regret we announce the death of the distinguished organist-composer, Dr. J. Lewis Browne, long one of the leading musicians of Chicago. Dr. Browne was born May 18, 1866, in London, England, and settled in America in 1873. Death occurred Oct. 23 and Chicago lost a musician who was unique for the high positions he held both in Masonic circles and as organist of one of the leading Catholic Churches of the city. A brief account of his notable career will be prepared for later columns.

—DANIEL D. CROUCH—
Daniel D. Crouch, for 15 years organist of St. John the Evangelist, Schenectady, N. Y., died Oct. 19 of acute indigestion.

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